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ENGLISH LITERATURE

(THREE YEARS)

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PREFACE

THE aim of this book is to present a comprehensive, accurate, and pedagogically sound review of English Literature as taught in the best American high schools.

In *scope,* these outlines cover, in two books, the requirements in literature as prescribed by the latest syllabi of the Board of Regents for the State of New York and the College Entrance Examination Board for the country at large.

In *plan,* the outlines are simple but entirely adequate for the purpose of thorough review. In the study of the different types of literature, a brief biographical sketch of the author is given, followed by synopses of representative books and brief characterizations.

Questions, carefully culled from recent examination papers, appear at the end of each book to enable the pupil to test his knowledge of that book.

Complete recent examination papers, set by the University of the State of New York, provide additional drill material and show the trend of present examinations in English.

In no way are these outlines a substitute for the knowledge which the reading of the books themselves alone can give. Prepared by teachers of experience, they stress the important points in the study of each book, and offer a compact, dependable review of the subject matter.

K. W. W.
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INTRODUCTION

THE TYPES OF LITERATURE

From earliest times creative thought has come to us expressed in some sort of organized form—in rhythm, at first rude and later more varied and harmonious, which we have come to term *poetry;* or in the unmetrical combination of words, progressing from clumsiness to facility of phrasing, from limited expression to lucidity and beauty, which we call *prose.*

Poetry lends itself to imaginative writing and to the expression of the poet's personal thoughts and feelings. It appeals to the heart and to a sense of beauty, and helps to an understanding and appreciation of life. It must be harmonious and rhythmic; it may employ *rhyme* and a certain regular *meter.*

Poetry.—The subject matter of poetry falls into certain definite types of writing—*narrative, descriptive,* and *reflective.*

Narrative Poems.—Narrative poems may take one of the following forms:

1. The *drama,* such as the plays of Shakespeare, or the mask of *Comus.*

2. The *tale,* such as Chaucer's *Canterbury Tales,* or Tennyson's *Idylls of the King.*

3. The *epic,* such as the *Iliad* or the *Odyssey* of Homer, and Milton's *Paradise Lost.*

4. The *ballad,* or short tale, originally intended to be sung, such as are exemplified in *The Wife of Usher's Well,*

The Twa Corbies, The Wee Pen-knife, or, in modern poetry, *The Ancient Mariner* and *The Highwayman.*

Descriptive or Reflective Poems.—These fall under the general head of *lyric.* Among the poets of an older generation there are long poems of a purely descriptive nature, such as Thomson's *Seasons* and Burns's *Cotter's Saturday Night.* In modern poetry, however, description is used more sparingly as a means of clarifying the thought or feeling of the poet.

Division of the Lyric.—The lyric is divided into certain set forms: the *song,* the *sonnet,* the *elegy,* and the *ode.*

The Song.—The song is usually somewhat short and simple in structure. Though originally intended to be set to music, it has become synonymous for any short poem which deals with the original thought or feeling of the poet —his love, his regret, his discouragement, his joy in sunshine, his fear of death, his delight in a host of daffodils, his longing for home. The word *ballad,* too, has drifted away from its original story significance and is sometimes used to designate a poem of this type, especially one whose form follows that of the old ballads—a loosely rhyming, iambic tetrameter-trimeter, four-lined stanza.

The Sonnet.—The sonnet varies in theme but has a set form. It is limited to fourteen iambic, pentameter lines. Its rhyme scheme is alternate rhyme for the first twelve lines, ending in the thirteenth and fourteenth with a couplet. The sonnet may also be divided into an *octave* and *sextet.* The octave, or first eight lines, rhymes 1, 2, 2, 1, 1, 2, 2, 1; and the sextet, or last six lines, varies, sometimes 1, 2, 3, 1, 2, 3; sometimes 1, 2, 1, 2, 3, 3; sometimes 1, 2, 3, 3, 2, 1, etc.

The Elegy.—The elegy is limited as to theme and varied as to form. This form of poetry is always a lament, either for one dead, or for some irreparable personal or universal

loss. Goldsmith's *Deserted Village* is an elegy, as are also Gray's *Elegy in a Country Churchyard* and Milton's *Lycidas.*

The Ode.—The ode is always reflective. It is usually lofty in theme, and its structure is often complicated and irregular. Complicated structure is not demanded, but it is necessary that the theme be sustained and that the poet's individuality be submerged in some great universal idea. Wordsworth's *Ode on the Intimations of Immortality* is an example of complicated structure. Keats' *Ode to a Nightingale* is one in which the stanza form is comparatively simple but the theme of which is lofty and beautiful.

Prose.—Prose literature divides itself into various forms: *fiction, drama,* and *essay.* Prose is the ordinary form of composition used in writing and speaking. It is opposed to poetry in that it is freed from all restrictions imposed by rhyme and meter. Almost all that we read is prose—newspapers, periodicals, textbooks, and the volumes of fiction or fact which line our book-shelves.

Fiction.—Fiction is the general term used to include prose of an imaginative type—the *novel,* the *romance,* the *short story.* All deal with "make-believe" characters and situations which grow out of the author's conception. Sometimes, the emphasis is placed upon a period of history, as in Cooper's *The Last of the Mohicans;* sometimes upon a realistic picture of some corner of life, as in George Eliot's *Silas Marner.*

Drama.—Drama is also prose of an imaginative type, closely related to fiction, but written to be viewed as a spectacle rather than read. Here the characters speak for themselves, and the situations must be made clear to the spectators through the action of the play and not through any word of the author.

Drama may be roughly divided into two general classes

of play—*comedy* and *tragedy*, although the division in many plays is not clear-cut. On the whole, comedy is light, amusing and charming, either presenting the sunny side of life, or mocking certain types of character and methods of living, as in Goldsmith's *She Stoops to Conquer*. Tragedy deals with conflicting forces or with the downfall of some great central character, either through his own shortsightedness, or the force of circumstance. Galsworthy's *Justice* is an example.

The Essay.—The essay is the most elastic type of prose. In this class belong the sermon, the scientific treatise, the travelogue, the diary, the reflection upon philosophy or life, the autobiography and the biography. It may be short or long, learned or informal. It may deal with world politics or with the author's struggle to make a garden. It makes but two claims: first, that the style be clear, direct and easily understood; second, that the author know of what he speaks, if the work be of an investigatory nature, or that he in some way reveal his personality or charm, if the work be of a purely individual nature. The essay is the direct medium between the author and his readers. The essayist may hide behind no fictitious characterizations or unusual situations; he must speak freely and clearly, and his measure of success is in accord with his power to attract to him the unknown reader.

ENGLISH LITERATURE

HOMER

Probably about 1000 B.C.

Of Homer, the great Greek epic poet, we have but little authentic information. All is tradition and conjecture. Ancient writers place him somewhere between the twelfth century B.C. and the seventh. The historian, Herodotus, dates his birth 850 B.C. or thereabouts. Concerning the city where he was born historians differ also. The consensus of opinion is, however, that he was born near Smyrna, on the banks of the river Meles, and that his youth and early manhood were spent on the Island of Chios. Seven cities, says a poet, contend for the honor of his birth.

Homer was evidently a "wandering bard," traveling from place to place seeking an audience, and it is probable that he was blind. Scholars have even claimed that *Homeros* was not his real name, but merely a phrasing of *homeroron,* which means, "he who does not see."

Besides the *Iliad* and the *Odyssey,* there are certain other poems ascribed to Homer—hymns to the gods, a satire, and a mock-heroic epic.

It has been frequently stated that the authorship of the *Iliad* and the *Odyssey* cannot be ascribed to one man, but that the epics gradually grew into the form which we now know—handed down, as the ballads were, by word of mouth, and taking shape through the centuries. The stories, linked with the Trojan War and the fates of the heroes, were common property and might easily have established themselves in oral tradition. The present epic form may have been composed by many different persons centuries after the events themselves took place.

"Homer," however, is the name that stands for the poet or group of poets responsible for the greatest epics of all time, and it is that name, whether belonging to one single entity or not, which is sung in song and story.

THE ODYSSEY

Principal Characters

ODYSSEUS .....One of the heroes of the Trojan war. Ruler of Ithaca.
PENELOPE .....Wife of Odysseus.
TELEMACHUS .....Son of Odysseus.
LAERTES .....Father of Odysseus.
EURYCLEIA .....Old nurse of Odysseus.
ANTICLEIA .....His mother.
EUMAEUS .....The swineherd.
MENELAUS .....King of Sparta.
HELEN .....Wife of Menelaus.
ANTINOUS .....Leader of Penelope's suitors.
ALCINOUS .....King of Phaeacia.
NAUSICAA .....Daughter of Alcinous.
ARETE .....Wife of Alcinous.

Greek gods and goddesses, especially Zeus, Athene, Hermes, Apollo, Poseidon.

Characters With Whom Odysseus Had Interesting Adventures

POLYPHEMUS .....A one-eyed giant.
AEOLUS .....King of Aeolia.
CIRCE .....An enchantress.
CALYPSO .....A minor goddess.
ANTIPHATES .....A giant at Laestrygonia.
TEIRESIAS .....A prophet in Hades.
SCYLLA .....A six-headed monster.
CHARYBDIS .....A monster.
THE SIRENS.
THE LOTUS-EATERS.

INTRODUCTORY

Form.—The form of the *Odyssey* is that of an *epic*. An epic is a long narrative poem which deals with the adventures throughout the life of some national hero. The original form of the *Odyssey* is Greek dactyllic hexameter, blank verse. Our present version happens to be a translation in English prose, but the spirit of the original has been adhered to as much as possible. There have been, also, a number of metrical translations. Among these, the translations by Chapman, Poe, and Bryant are the most widely read.

Action.—The action of the *Odyssey* is divided into two parts, of twelve books each. Part I tells of the experiences of Odysseus on his return to Ithaca; Part II tells of the recovery of his kingdom and the defeat of the suitors.

Books I-IV .....Telemachus states that he will seek his father.

Books V-VIII .....Odysseus is released by the gods from Calypso's Isle, and starts toward Ithaca.

Books IX-XII .....Odysseus tells his tale of suffering and wandering to the Phaeacians.

Books XIII-XVI ....Odysseus reaches Ithaca and reveals himself to his son Telemachus.

Books XVII-XX ....Odysseus, in disguise, watches the suitors in his home at Ithaca and plans their downfall.

Books XXI-XXIV ..Odysseus overcomes the suitors and establishes his identity in Ithaca.

The Time of the Story.—After ten years the Trojan War had closed with victory to the Greeks. All the warriors returned to their homes. anxious for the peace and

quiet of their own lands. Odysseus, ruler of Ithaca, however, still wandered far from home, a victim of the wrath of the gods. The narrative begins in the seventh year of his absence, while Odysseus is still held captive on the Island of Ogygia by the nymph Calypso. The events of the preceding years are told to us in detail by Odysseus, himself, during the course of the narrative. In Ithaca, his wife, Penelope, faithful to his memory, is urged by suitors to choose another husband and put the kingdom under a new ruler. Her son Telemachus is growing up to manhood.

SYNOPSIS

PART I

Books I-IV

The narrative opens with a council of the gods on high Olympus. Athene, always kindly disposed toward the Greek hero, reminds Zeus of his long punishment, and begs that Odysseus be released from the enchanted island of Calypso where he has been detained these seven years, after having been tossed about upon the seas. Long ago Odysseus had incurred the wrath of Poseidon, god of the sea, and later, because he had allowed his men to kill and eat the royal cattle of the Sun, the wrath of Zeus also. Athene, however, wins favor with Zeus who promises to send Hermes, swift messenger of the gods, to announce to Calypso that she must let Odysseus depart from Ogygia. She, herself, goes to Ithaca in disguise to stir up Telemachus, the son of Odysseus. She instills into his mind the resolution to rid his mother, Penelope, of the swarm of suitors, either by restoring his father to the kingdom, or by persuading her to make a choice.

Telemachus calls an assembly of the men of Ithaca, and asserts his intention. He bids the insolent suitors leave his

home and provide him with a ship that he may go in search of his father. They refuse scornfully and demand that Penelope complete the web she has been weaving for so long a time and make a choice among them. Athene again comes to his rescue, and in the guise of the old man Mentor, who has often counseled the young boy, secures for Telemachus a ship and crew with which he sets sail for Pylos. Here, the aged Nestor, from whom he had hoped to secure information, receives the traveler hospitably and tells him rambling tales of his old comrades. It is decided that perhaps Menelaus of Sparta can give more help. So Telemachus, accompanied by Peisistratus, the son of Nestor, starts out again. They find Menelaus living in great state with Helen, as though the Trojan War had never been. Menelaus relates many stories of his part in the war, and in addition gives the important news that Odysseus is alive and held upon an enchanted island by the nymph Calypso. Telemachus returns to Pylos, where he has left his ship, and embarks upon a return trip to Ithaca, not knowing that the suitors, hidden in a harbor near a rocky island, are planning to kill him on his homeward way.

Books V-VIII

The messenger Hermes carries the mandate of the gods to Calypso on the island of Ogygia. Odysseus must be freed. Unwillingly, she aids him to build a raft, chagrined that he is so desirous to depart. Odysseus starts out from Ogygia, but the wrath of Poseidon is as bitter as ever. A storm arises and the boat is wrecked on the island of Scheria where the Phaecians live. This country is ruled by King Alcinous, who is apparently a perfect ruler. The people are happy and contented; the land, prosperous and rich. To the daughter of the king, Nausicaa, Athene sends a dream—that she, accompanied by her hand-maidens must

go down to the river-side to wash the household linen. This is done that Nausicaa may aid the ship-wrecked Odysseus.

Odysseus is aroused from the leafy thicket, where he has fallen asleep, by the laughter of maidens playing ball. He rushes forth from his hiding-place, and, at the instigation of Athene, Nausicaa is prompted to help him. She gives him food and clothing. Athene makes him beautiful to look upon, and Nausicaa directs him to her father's palace, assuring him that he will be welcome.

King Alcinous and his queen, Arete, receive the stranger courteously and soon make him at home in the magnificent palace which stands surrounded with lovely orchards and gardens The king promises to aid Odysseus to return to Ithaca, and orders a magnificent banquet to be given in his honor. He is entertained with games and songs. In the games Odysseus outdoes all other competitors. Among the singers is Demodocus, the blind bard, who sings of the siege of Troy. Odysseus, deeply moved, begs the bard to tell the story of the famous wooden horse. To this Demodocus complies and sings also of the great hero, Odysseus, to whom the final victory was due. At this Odysseus reveals his identity, and, at the request of the king, tells his adventures since the fall of Troy.

Books IX-XII

Odysseus begins his story with his departure from Troy. He tells them that a storm drove his mariners northward to Ismarus, land of the Ciconians, whose town he sacked, taking away much treasure. After loss of men and ships, contrary winds drove them on their southward way to the land of the Lotus-eaters. The fruit of the lotus causes all who eat it to fall into a gentle lethargy, forgetting home and friends. Odysseus's men ate of the lotus, and had to be dragged back on board the ships.

Leaving the land of the Lotus-eaters, they came to an island inhabited by the Cyclops, a race of monsters in human form, with but one eye in the middle of their foreheads. Odysseus and some of his comrades went ashore but were seized by Polyphemus, a son of Poseidon, the largest and strongest of the Cyclops. Some of the men were devoured, but Odysseus managed to save himself, by strategy. First, he drugged Polyphemus with some very potent wine, and then, while the giant was sleeping, he managed to bore out the Cyclops's eye with a stake whose point he had sharpened in the fire. Odysseus and the remainder of his companions escaped to the ships, but the wrath of Poseidon was upon them because of the injury done to his son.

Sailing on, they reached the island abode of Aeolus, god of the winds. Here Odysseus was treated with all hospitality and, after remaining a month, was given a bag in which all winds, except the West Wind, were tied up. The favorable West Wind steered them straight toward Ithaca, and, indeed, they came so close that Odysseus could see the smoke rising from the harbor cottages. But his men were curious to see the contents of the bag, thinking that it might contain great treasure, and so, while Odysseus slept, they untied it. The winds, released from their imprisonment, drove them back to Aeolus, and the long trip had to be made over again. Aeolus, however, would have nothing more to do with Odysseus and his companions. Pursuing his journey as best he might, Odysseus found himself among the cannibal Laestrygonians, and from there, with but one ship left, he reached the fragrant isle of Circe, the famous enchantress "daughter of the Sun." On the island of Aeaea, Odysseus remained a year.

By her magic art, Circe was in the habit of turning the men who visited her palace into swine, but with the help of

Hermes, Odysseus was able to withstand her enchantment and even turn her enmity into friendship. Through her aid, he learned that he must visit the Regions of the Dead, if he would learn his fate, and consult the Shade of the great prophet Teiresias.

Taking ship, Odysseus sailed until he reached the tribe of the Cimmerians who dwell on the outskirts of Hades. Finally he reached the land of Hades, met his mother, some of his former comrades, and many of the great Greek heroes. Teiresias warned him that if he would reach home, he must avoid temptation and that, above all, he must leave unharmed the flocks of the Sun which he would find pasturing on a certain island.

Odysseus returned to Circe, armed with his knowledge, and once more started on his homeward journey. Thanks to the advice of Teiresias and Circe, he escaped unharmed the Siren's song, and, with the loss of six men only, passed through the whirlpools, Scylla and Charybdis, and finally reached the Island of the Sun. Disobeying his orders, however, his men killed and ate the sacred cattle. When they once more set sail, Zeus smote the ship with a thunder-bolt and all on board perished, except Odysseus. After being tossed about upon the sea for nine days, he was finally cast ashore upon the island of Ogygia where, by the order of Zeus, he remained for seven years. It is here, with the nymph Calypso, that we find him at the beginning of the narrative.

Part II

Books XIII-XVI

The Phaeacians are delighted with the story, and fit Odysseus out in royal style for his return home. Cast in a deep sleep, that he may not know the way he has come, he

is carried to his native shore by a magic galley of the Phaeacians. Poseidon, in wrath that his vengeance is frustrated, wrecks this ship on its return to Scheria and makes it impossible for the Phaeacians evermore to be safe pilots to mankind.

Upon awakening, Odysseus does not know his native land. He sees by his side a shepherd, but when he begins to speak, the shepherd turns into his friend Athene who gives him good advice. She gives him tidings of Penelope and Telemachus, and promises him her aid in the hard task which remains before him of defeating the suitors and restoring his kingdom. By means of a magic wand, she changes his appearance to that of an aged beggar and commands him to seek refuge with the swineherd, Eumaeus, until such time as he can make his plans. He is hospitably received by Eumaeus to whom he tells a fictitious tale of his wanderings, mentioning, as if by chance, the name of one Odysseus who, he says, will soon return to Ithaca.

In the meantime, Telemachus has eluded the hostile suitors and has reached home. He, too, goes to the hut of Eumaeus. He meets the supposed beggar who, by the command of Athene, reveals himself to his son. Together, they plan to bring about the destruction of the suitors, and Eumaeus is sent to the palace to reassure Penelope of the safety of her son and to reconnoitre. The news of Odysseus's return is not to be told until he, himself, can discover by personal observation which of his own household can be trusted to engage in the enterprise.

Books XVII-XX

At the palace in Ithaca the suitors are living riotously. Telemachus returns, bearing the news that Odysseus is alive. Theoclymenus, a prophet, also states that Odysseus is nearing Ithaca. Odysseus enters, disguised as a beggar.

Insults greet him on all sides. No one recognizes him with the exception of his faithful dog, Argos, who greets him in the courtyard, and then dies. He begs alms of the suitors who are lounging about in the great banquet hall. None refuses him until he comes to Antinous who scorns him and hurls a stool at his head. Amphinomus, another of the suitors, rebukes Antinous and for the time being protects the old man. Penelope, anxious to hear news from any stranger, sends for him but he does not go to her then. In the courtyard, the favored beggar, Irus, sits. Angry at having a rival, he attacks Odysseus but is speedily overcome. Penelope then comes forward and announces that she will no longer delay, but will make a choice among the suitors. Satisfied for the time being, the suitors depart for the night, and Telemachus and Odysseus further their plans, removing all weapons which they find in the great hall. Telemachus goes to his rest and Penelope interviews Odysseus. He gives her news of her husband and promises her that Odysseus will be in Ithaca with the new year. She offers him a resting place for the night and the services of Eurycleia, the old nurse of Odysseus. No sooner does Eurycleia notice the scar on the knee of the stranger than she recognizes her master, but is bound by him to secrecy.

After a night of restlessness both for Odysseus and Penelope, the morning dawns—the day in which Penelope is to make her choice, the day in which Odysseus is to attempt the destruction of the suitors. It is the feast-day of Apollo and the suitors show themselves more insolent and impatient than ever before.

Books XXI-XXIV

Penelope announces a contest. There is one feat which Odysseus performed in olden times—to shoot an arrow through twelve axe-heads set up in a row. She brings

down the great bow and announces that she will accept as her lover the one who can bend the bow of Odysseus and send the arrow through the axe-heads. One after another, the suitors fail. Odysseus reveals himself to Eumaeus and a few of the trusted servants. Then, entering the hall, he demands the privilege of trying the bow. The suitors scornfully refuse, but Telemachus asserts his authority as head of the house, sends his mother to her chamber, and gives his permission.

Without even rising from his seat, Odysseus draws the great bow and sends the arrow through the row of axes. With the bow still in his hand, he turns toward the door and shoots down Antinous. The suitors stand amazed, while he announces himself as Odysseus. They look around for the weapons upon the walls, but these have been removed. Unarmed, they rush forward, but they are no match for the great bow of the master of the house. Athene, seeing that in the end, the suitors must overpower the two, starts confusion and disaster and brings the battle to a close. With her powerful help, the last suitor is killed.

The hall is then thoroughly cleansed and the disloyal servants are executed. During the struggle, Athene has caused a deep sleep to fall upon Penelope. She is now awakened by the old nurse Eurycleia who tells her that Odysseus has returned and that the suitors are killed. She goes down to the great hall where the bodies have all been removed. She cannot believe that it is really Odysseus. Some god, she thinks, must have rid her of the suitors, and no human agency. Odysseus, bathed and garbed in his own dress, once more presents himself to Penelope. She is still doubtful and puts him to a test. Long ago, the bed in the bridal chamber was made immovable by having a growing tree wrought into its frame. This Odysseus himself had done, and only Penelope and her maid knew of it.

She orders that this bed be brought out for the stranger, but the angry question of Odysseus as to whether the olive tree had been cut reassures her and she accepts him as her husband.

The story ends with Hermes conducting the souls of the suitors to Hades where they are greeted by various Greek heroes. On earth, Odysseus makes himself known to his old father Laertes, but while at his home, the parents of the suitors, eager for revenge, seek Odysseus. Laertes strikes down the leader, the father of Antinous, and Athene intervenes to bring about a lasting peace between the warring parties.

CHARACTER STUDIES

Odysseus

Odysseus, the hero of the *Odyssey*, is built on epic lines. He is not only powerful in body, but is keen and vigorous in mind. He is wise, quick-witted, resourceful and courageous. His many adventures, his many thrilling escapes, his endurance, and his persistency toward a desired goal make him a most interesting study. There is a very human side to the man as well—his clever inventions, his ability to turn a thing to his own advantage, his naive delight in his fictitious tales, his utter and complete confidence in Athene, and his delight in hearing himself praised. No tale could be dull, if Odysseus were the narrator; no deed of valor would grow less by his telling. Yet he needs must be admired for the strength of his opposition against the hostile gods and the alien forces of nature, nor would we begrudge to one who could so valiantly force his way homeward, his complete and overwhelming victory.

Athene

Of all the gods and goddesses, it is to Athene that Odysseus owes his thanks. Never for a moment does she forsake

him. In spite of the enmity of Poseidon and the anger of Zeus, she pleads his cause and steadfastly, through innumerable trials, brings him back to his rock-bound Ithaca. Athene is the moving force of the *Odyssey*. Everywhere her wisdom, her wit, her skill are apparent. Telemachus, also, owes her a debt of thanks. She arouses him to take his rightful place in the absence of his father. She guides him on his way and protects him from the hostile suitors. She comforts the sad Penelope and, at the end, sees to it that the victory of Odysseus shall not be temporary, but that Ithaca shall enjoy enduring peace.

Penelope

Throughout the age of story and romance, Penelope stands as "the faithful wife." The years have been long during the absence of Odysseus, the management of her household no easy task. To have hordes of uproarious suitors wasting her substance was not only a most difficult situation but one fraught with gravest danger. Yet always she appears serene, gracious, and queenly. Her anxiety for the safety of Telemachus is natural. He is her only son, and but lately come to manhood. Nor is it strange that she should hesitate to recognize her husband after the many years. Perhaps she fears to hope. Once his identity is established, however, she gives her heart ungrudgingly as though the separation had never been.

Telemachus

Telemachus is a fitting son for Odysseus and Penelope. According to Helen and Menelaus he looks like his father—"his hands, his eyes, his hair." He is affectionate, wholehearted, obedient in the main, and courageous. Urged on by Athene to assume his manhood and take his father's place, he does not hesitate to call the Ithacans together nor

to defy them when they scorn his plan. Once started upon his adventure, there is no stopping him, and on his return to Ithaca, he proves himself a bold and valiant ally in his father's cause.

Helen of Troy

It is only a glimpse that we get of Helen, the heroine of the Trojan War, yet what Greek romance would be complete without some mention of her name? Legend claims for her a godlike parentage, and a plea that she be not judged by human standards. Lovely beyond words, she holds the heart of the ages within her hands.

Circe

Circe is an enchantress, a sorceress, one who for her own pleasure drags men down to the level of swine. She is described as very beautiful and, apparently until the coming of Odysseus, invincible. Hermes, however, is partly responsible for the success of Odysseus in breaking the spell It is he who gives Odysseus the herb "moly" which makes him immune to the "charmed cup," and, more important still, enables him to turn Circe into a friend.

Nausicaa

To Nausicaa the gods have not been niggardly. Wealth and position, beauty like that of the immortals, maidenly charm and kindliness of heart are all hers. We meet her by the riverside, playing ball with her maidens. We see her courageously meeting the wild-looking shipwrecked stranger who has sent her maidens fleeing in all directions. We see her in her father's hall—sweet, gracious, and womanly. We see her just a little wistful as she regards the far-traveled Odysseus—such a hero in her eyes. We know the *Odyssey* as a more delightful and charming tale because she adorns its pages.

Alcinous and Arete

Alcinous and Arete, the parents of Nausicaa, are the king and queen of Phaeacia. Their life is full of serenity and prosperity. They are beloved by their people and have established a government satisfactory in all ways. Of the two, Arete is the stronger. It is she who apparently has the deciding vote, not only in the household but also in the government.

Eurycleia and Eumaeus

Eurycleia is the most faithful servant of the household of Odysseus. Eumaeus is the faithful guardian of his flocks. Both are very old. Both are loyal to Telemachus and Penelope. Both hold in their hearts the strongest and most affectionate regard for the absent master. It is to the hut of the swineherd, Eumaeus, that Athene commands Odysseus to go on his return to Ithaca, and it is he who accompanies "the ragged beggar" to the palace. Eurycleia cannot be deceived, even by the disguise. She knows her master by the old scar and asks no other proof.

The Suitors

Haughty, arrogant, insolent, the suitors have appropriated the best in the home of Odysseus. It is not love of the fair Penelope that actuates them, but greed for her fair possessions and a desire to seize the kingdom. Antinous is their leader. He scorns the idea that Odysseus may return, urges haste on the part of Penelope, plots the death of Telemachus, and is the one who, by his overbearing insolence to the "old beggar," fixes Odysseus's determination for wholesale slaughter, and so brings about the destruction of the whole band.

QUESTIONS

1. Trace definitely the wanderings of Odysseus and locate the places at which he stopped on his homeward way.

2. Explain the reason for Poseidon's anger against Odysseus. Show how this anger prevented Odysseus's return.

3. Explain the function of the gods in the *Odyssey*. Are mortals permitted to perform any important action without interference from the gods? Are the gods made to seem god-like or only like human beings with greater than human power?

4. The time action of the *Odyssey* is about forty days. Show how this time is divided.

5. Who is the hero of the *Odyssey*—Odysseus or Telemachus? Why?

6. Narrate in detail one of the following:
   (a) The departure from the nymph Calypso.
   (b) The meeting of Odysseus and Nausicaa.
   (c) The slaying of the suitors.

7. What light is thrown by the *Odyssey* on the beliefs and customs of the Greeks—the duties of hospitality, occupations of women, weddings, funerals, sacrifices, general daily life.

8. Point out three characteristics emphasized in Odysseus that are significant of Greek ideals.

9. What is there about the style of Homer and the vastness of the theme of the *Odyssey* that would make a poet say:

> "So, gladly from the songs of modern speech
> Men turn, and see the stars and feel the free
> Shrill wind beyond the close of heavy flowers
> And through the music of the languid hours,
> They hear like ocean on a western beach
> The surge and thunder of the Odyssey."

10. Write a well-constructed theme on one of the following:
    (a) A scene in the palace of Alcinous.
    (b) Influence of omens.
    (c) A visit to the realms of the dead.
    (d) A council upon Olympus.
    (e) Method of travel among the Greeks.
    (f) The women of the *Odyssey*.
    (g) Penelope's magic web.

NOVELS

SIR WALTER SCOTT

1771–1832

Biographical Sketch

Walter Scott, the novelist and poet, was born in Edinburgh, at a time when Scotland was still, in its customs and ways, far more mediaeval than modern. In his own lifetime he heard stirring incidents of castle and feudal authority from the lips of many who belonged to this old life. He was, therefore, peculiarly fitted to turn history into romance and to make Scottish life and literature popular.

Walter Scott's father was a prosperous lawyer. His mother was Anne Rutherford, the oldest daughter of a doctor in the University of Edinburgh. The home life in the little house "at the head of College Wynd" seems to have been dull and overcharged with religion. His father was a gloomy man, methodical and firm of purpose, who delighted to read long, ponderous sermons aloud to his family. Sir Walter seems to have been more akin to his mother who shared his love of tales and took keen enjoyment in telling him the legends of his family—hard-riding, hard-fighting sons of the border. In Walter's third year he was sent to his grandfather's farm at Sandy-knowe in a vain attempt to cure him of lameness, the result of a severe fever. Here, he was petted and made much of, and the old shepherds loved to tell him tales of the Scottish lairds around. After the death of his grandfather, he was taken to Bath in the hope that the waters might cure him, but the "limp," as he calls it, was to stay with him all his life. He went to school at Edinburgh, and later at Prestonpans and Kelso, where he became a leader among his fellows, both because he was such a good fighter and because he could tell such good tales.

He decided upon law as his profession, but like so many others who later found literature their calling, he was but an indifferent student. The year 1785, however, saw him working in his father's office, and in 1792 he succeeded in passing the bar.

On Christmas Eve, 1797, we read of his marriage to Charlotte Margaret Carpenter.

In 1799, he was made deputy Sheriff of Selkirkshire. This position relieved him of his law duties and gave him his opportunity to begin a literary career. The *Minstrelsy of the Scottish Border,* a collection of Border ballads, brought him recognition as a poet. In the same year, 1802, he started the best of his long poems, *Marmion,* which he published six years later. The first of the three great poems, which ranks Sir Walter Scott among the greatest of England's poets, is the *Lay of the Last Minstrel* (1805), which immortalizes the wife of one of Scott's greatest heroes, his near neighbor, the Duke of Buccleuch. In 1810, *The Lady of the Lake* appeared. There are a number of other narrative poems, among them *Rokeby* (1814), and *Lord of the Isles* (1815), but they have not the vigor nor the spontaneity of the other three.

His literary life may be divided into two parts of about eighteen years each. The year 1814 saw the last of his poetical career, and the first of the *Waverley Novels.* Between the years 1814 and 1825, he produced thirty novels and long stories. The tales divide themselves into types—those which deal with Scotch life and manners, such as *Rob Roy* (1818), *Bride of Lammermoor* (1819), and *The Antiquary* (1816); those which deal with well-known events or characters in history, English or Continental, such as *Quentin Durward* (1823), *Ivanhoe* (1820), *Kenilworth* (1821), and *The Talisman* (1825); and those which are a combination of Scottish life and history—*Waverley* (1814), and *Red Gauntlet* (1824). Which of all the novels is the "great" novel is hard to tell. *The Bride of Lammermoor, Old Mortality* (1816), and *Quentin Durward* has each been given first place. Perhaps the one which is best known is *Ivanhoe. Kenilworth, Rob Roy, The Talisman,* and *The Heart of Midlothian* (1818)—all are favorites.

In 1825, Sir Walter became involved in certain unfortunate business difficulties through his publishers. Apparently much money had been wasted in unwise experiment, and Scott, who was no business man himself, had trusted his affairs too entirely

to others. When matters reached a head, Scott found himself liable to the amount of £150,000. His pride prevented him from accepting any help from his friends and he refused to deny his responsibilities by declaring himself bankrupt. He closed his stately home at Abbotsford and withdrew to lodgings in Edinburgh. There he worked with energy and fortitude, far beyond his strength, to satisfy his creditors. He re-edited all his novels, worked on a detailed *Life of Napoleon,* and produced some new romances. Of this period of his life, the best novels are *Woodstock* (1826) and *Anne of Geierstein* (1829).

Under stress of work he broke down. Early in 1830, a slight stroke of paralysis warned him that he must rest, and a severer attack in the following April forced him to give up all thoughts of further labor. Although there was little chance of his recovery, a plan was made to restore his health by travel on the continent, but a steadily growing weakness cut short the trip and he was taken home to Abbotsford. There, surrounded by his family and friends, he passed the last few days of his life.

Scott's biography has been carefully written by his son-in-law, John Lockhart. It is full of intimate detail and anecdote and warm with admiration; but the real spirit of Scott lives on in his books. His love for the lore of his own country, his belief in the old clan spirit, his dreams of chivalry, his honorable intent, his fierce loyalty, all speak from the pages. Bits of his own life, too—pictures of his friends, and familiar recollections of his childhood—may be discovered there. His books took the world by storm, and have never ceased to be popular. Scenes, events, and characters in history are portrayed with insight and sympathy, and always is there the thrill of adventure so alluring in tales of a day far from our own.

IVANHOE

Principal Characters

CEDRIC, THE SAXON.....A wealthy Saxon who hoped to see his race again in the ascendant.

BRIAN DE BOIS-GUILBERT.....A preceptor of the *Order of Templars*—a celebrated Crusader and adherent of Prince John.

WALDEMAR FITZURSE.....A proud and ambitious courtier—an adviser to Prince John and chief conspirator against Richard.

REGINALD FRONT DE BOEUF....Barons in league with Prince
MAURICE DE BRACY.....John.

GURTH .....Cedric's faithful swineherd.

ROBIN HOOD (LOCKSLEY).....The gallant outlaw of Sherwood Forest.

ISAAC OF YORK.....A wealthy Jew.

REBECCA .....The daughter of Isaac.

WILFRED OF IVANHOE.....The son of Cedric the Saxon.

ROWENA .....The ward of Cedric the Saxon.

PRINCE JOHN.....King Richard's traitorous brother.

RICHARD I.....“Coeur de Lion”—King of England.

ATHELSTANE .....Cedric's kinsman—a descendant of Edward the Confessor, one in whom Cedric saw the Saxon line restored.

WAMBA .....The jester and faithful servant of Cedric.

Minor Characters

ALLAN-A-DALE .....Robin Hood's minstrel.

FATHER AMBROSE.....Prior Aymer's attendant.

PRIOR AYMER of Jorvaulx Abbey. An ecclesiastic of high rank.

LUCAS BEAUMANOIR ..... Grand Master of the Templars.

HUGH DE GRANTMESNIL
STEPHEN DE MARTIVAL
RALPH DE VIPONT
WILLIAM DE WYVIL
..... Knights of the Tournament at Ashby.

ELGITHA ..... Lady Rowena's maid.

FANGS ..... Gurth's faithful dog.

ALICIA FITZURSE ..... Waldemar Fitzurse's daughter—Prince John's favorite.

HAMET ..... Brian de Bois-Guilbert's Saracen slave.

HIGG, "the son of SNELL"..... A grateful peasant whom Rebecca cured.

HUBERT ..... An expert archer who contested with Locksley.

ALBERT and PHILIP MALVOISIN. Conspirators against Richard.

CONRAD MONT-FITCHET..... A stern preceptor of the *Order of Templars.*

OSWALD ..... Cedric's cup-bearer.

FRIAR TUCK ..... Friar of Robin Hood's band and clerk of Copmanhurst.

ULRICA (URFRIED) ..... An old Saxon hag in the household of Front de Boeuf.

TIME AND PLACE OF THE STORY

The scene of the story of *Ivanhoe* is laid in England in the far-away days of the twelfth century, toward the end of the reign of the Norman king, Richard Plantagenet, who was called Richard the Lion-hearted. At the time when the

events of the story begin, Richard is a captive in Austria, having been imprisoned by his enemies as he was returning from Palestine where he had gone to take part in the crusades.

In Richard's absence, England is being ruled by his disloyal and perfidious brother, Prince John, who, desiring to usurp his brother's place, has joined Richard's enemies and is endeavoring to prolong the king's captivity.

John, in order to strengthen his cause, has surrounded himself with knights disloyal to Richard, has taken lands from the followers of the king and given them to those whose support he could thus purchase, and has looked with favor upon the oppression of the people by tyrannous feudal nobles. These barons are, for the most part, Normans—descendants of those who had helped William of Normandy to conquer England in 1066.

The England of this time is made up of Normans, the conquerors, and Saxons, those who have been subdued; so that this oppression by Norman barons only serves to intensify the bitter feeling already existing between conquerors and conquered and to lead to a general disrespect for the laws of the land by those who are being unjustly treated. Thus, lawlessness, disorder, and distress are rampant throughout the country and outlaw bands have sprung up in abundance.

SYNOPSIS

Chapters I-VI

It is with the household of Cedric of Rotherwood that our story first deals.

Cedric, a blunt, proud, loyal Saxon, has as his highest ambition the restoration of the Saxon power in England. This he believes will come about through his kinsman,

Athelstane of Coningsburgh, who is a descendant of Edward the Confessor. To Athelstane he wishes to marry his ward, the Lady Rowena, and, consequently, has banished and disinherited his only son, Wilfred of Ivanhoe, who has presumed to fall in love with the beautiful lady. Ivanhoe has left England and joined King Richard in the Holy Land.

Gurth, a swineherd, and Wamba, a jester, two servants of Cedric, are driving the herd homeward one evening when they are overtaken by two horsemen followed by attendants. One of these horsemen is Prior Aymer, a monk of high rank; the other, Brian de Bois-Guilbert, a Knight Templar recently returned from the Holy Land. The two request of the Saxon servants the way to the house of Cedric, whose hospitality they seek in hope of shelter from the approaching storm. Gurth, recognizing them as Normans, sullenly refuses the information required; but Wamba more warily answers their questions and sends them in the wrong direction.

The horsemen then pass on, going as they suppose toward Rotherwood. As they ride, they discuss Cedric and his family and make a wager concerning Lady Rowena. Prior Aymer boasts that Rowena is more beautiful than any maiden seen by the Templar in the Holy Land and pledges his gold collar against ten butts of the Templar's wine that he speaks truth. The Templar accepts the wager.

Finally, the two approach a cross-road, and disagreeing as to the correct turn, they wake, and seek guidance of, a Palmer, or holy Pilgrim, who lies sleeping near a wayside shrine. The Palmer who has just returned from Palestine seems strangely familiar with the neighborhood and leads them easily to the house of Cedric where—such is the hospitality of the Saxon—they are made welcome in spite of their race.

It is during the supper that evening at Rotherwood that the Templar, seeing Rowena, admits that he has lost his wager. He annoys both Rowena and Cedric by his attentions to the lady, but gains the interest of the former because of his recent trip to the Holy Land and the fact that he may know something of the absent Ivanhoe whose affection Rowena returns. When she questions him about Palestine, it is revealed that the Templar has fallen there in a tournament before the lance of Cedric's son. Brian de Bois-Guilbert boasts that were Ivanhoe in England, the Templar would challenge him to another contest; whereupon the Palmer speaks up and accepts the challenge for the absent knight.

During this conversation, a Jew, Isaac of York, enters and requests shelter from the storm now raging without. Although the Jews at that time were looked down upon and spitefully used, he is permitted to remain. Later, as the Palmer is about to retire, he overhears the Templar planning to capture Isaac and rob him. He gives no word of warning to the Jew then, however, for Rowena, hoping that the Palmer may know more of Ivanhoe than he has revealed, has sent for him privately. He has an interview with the lady, telling her little more than that Ivanhoe is well and about to return to England. Then he retires.

Early the next morning, the Palmer enters Isaac's room, warns him of danger at the hands of the Templar, and offers to help him escape. He then seeks Gurth and demands to be let out with Isaac through the postern gate. Gurth, about to refuse, suddenly and strangely changes his mind at a whisper from the Palmer, and permits the two to depart. The Palmer then guides Isaac to safety. Isaac, very grateful, gives the Palmer an order to a rich Jew for horse and armor which, because he has seen a knight's chain and spurs beneath the Palmer's coat, he guesses the latter

may desire for the coming tournament at Ashby. Queerly enough, the Palmer gladly accepts the offer.

Chapters VII-XIII

The tournament at Ashby was an event looked forward to with eagerness by both rich and poor, Saxon and Norman. When the day arrives, we find people of all rank and race flocking to look upon this colorful passage-at-arms: Cedric, Rowena, and Athelstane; Isaac with his beautiful daughter Rebecca; Prior Aymer; peasants and yeomen; Prince John and his followers.

On the first day of the tournament there is a contest between five knights challengers and all those who wish to accept their challenge. The fighting is, in the beginning, very uninteresting to the spectators, for the five challengers, the leader of whom is Brian de Bois-Guilbert, easily defeat all comers; but at last the interest is heightened by the arrival of a champion, called the Disinherited Knight, who defeats all five of the challengers, even the invincible Brian himself. As victor, the Disinherited Knight is permitted to choose the Queen of Love and Beauty. Slighting the Lady Alicia Fitzurse, favorite of Prince John, he chooses the Lady Rowena, thus incurring the enmity of both the Prince and Lord Fitzurse. There is much curiosity as to the identity of the victor, but he refuses to reveal his name, even when he allows four of the vanquished knights to ransom their horses and armor, but sends a message of defiance to Brian de Bois-Guilbert saying that his quarrel with the Templar is not yet at an end.

Strange to relate, Gurth, Cedric's swineherd, is acting in disguise as a squire to the Disinherited Knight whom we find to be the Palmer in the armor supplied by Isaac. The Disinherited Knight now sends Gurth to pay Isaac for the armor and to return the horse.

Gurth, having visited Isaac and paid the money, is met upon his departure by Rebecca, Isaac's daughter, who, ashamed that her father should accept the money from one to whom he owes his life, pays the amount back to Gurth, giving him also thirty zecchins for himself. Gurth, returning to his master, is attacked by outlaws who release him upon learning that he is the squire of the Disinherited Knight.

The second day's tournament is an encounter of a more general nature than that of the first day. Two bands of fifty knights each contest—one led by the Templar; the other, by the Disinherited Knight. Athelstane, who did not fight on the first day, much to Cedric's distaste, now further rouses the disgust of his kinsman by joining the side of the Norman Templar. During the combat, it so happens that Athelstane, the Templar, and a Norman knight, Front de Boeuf, all attack the Disinherited Knight at once so that it seems as though the latter must indeed fall; when suddenly to the rescue comes an unknown knight, called the Black Knight, who has hitherto taken little part in the fighting. This knight engages Athelstane and Front de Boeuf, and defeating them, leaves the Disinherited Knight to a fair fight with the Templar, who is soon thrown from his horse.

The Disinherited Knight is about to command the surrender of the Templar when Prince John stops the combat and, to the surprise of all, announces the Black Knight the victor of the day. The Black Knight, however, has disappeared; consequently the Prince is finally persuaded to give the honors to the Disinherited Knight who is led before Lady Rowena to be crowned victor. As the lady is about to bestow honors upon this knight, however, he falls unconscious to the ground, for he has been sorely wounded in his struggle with the Templar. As his helmet is stripped

from his head, he is revealed to all as Wilfred of Ivanhoe, Cedric's son. The marshals bear him away to care for his wounds.

The return of Ivanhoe brings consternation to more than Cedric, his father. In the knight's absence, Prince John has given Ivanhoe's lands to Front de Boef. But to add to the Prince's anxiety in this respect comes a greater cause for apprehension. There is brought to him from France a message: "Take heed to yourself for the Devil is unchained"—a message which he realizes means that King Richard has escaped from prison. The Prince, therefore, decides not to continue the tournament for a third day as has been planned, but to hold the archery contest for the yeomen at once. In this contest, Locksley, a yeoman whom Gurth later recognizes as the captain of those outlaws who had attacked him on his return from Isaac's house, defeats Hubert, Prince John's head archer, and angers the Prince by refusing to become one of his body-guard.

Chapters XIV-XV

That evening, Prince John holds a festival in the castle of Ashby. There the Normans anger the Saxons by insultingly mocking them. In return, Cedric angers the Prince by proposing a toast to King Richard, "the noblest of his race." Immediately following the banquet, De Bracy, a Norman knight to whom John has promised Rowena as wife, plots to disguise as an outlaw, capture Cedric and Rowena as they return to Rotherwood the next day, appear again in his own form and pretend rescue of the fair lady—at the same time demanding her hand in marriage. He feels certain that, in gratitude, Lady Rowena will grant what he desires. Brian de Bois-Guilbert is to assist in this enterprise.

Chapters XVI-XVII

In the meantime, the Black Knight, who had hurried away from the lists at Ashby, has lost himself in the woods and has come upon the hut of a hermit whom he persuades to give him shelter. The hermit, who calls himself the Holy Clerk of Copmanhurst, spends a merry night with the stranger, drinking and singing and comporting himself in such a way that he rouses the knight's suspicion as to whether or not he is in reality a hermit.

Chapters XVIII-XX

Cedric, Rowena, Athelstane, and their servants depart for Rotherwood. With them is Gurth—Gurth, a fugitive from Rotherwood, discovered in his master Ivanhoe's service and now being taken home in disgrace, a captive in bonds. Going through the forest, the party comes upon Isaac, Rebecca, and a wounded companion carried in a litter. Isaac explains that they have been deserted by their servants who feared outlaws, and asks protection of Cedric. Reluctant though the Saxon is to have the Jew accompany him, he finally consents, and the cavalcade rides on toward Rotherwood.

On the way, Wamba secretly cuts Gurth's bonds and aids him to escape. Suddenly, the party is attacked by De Bracy's men. All are taken captive except Wamba who has been quick to get away. De Bracy carries his prisoners to the castle of Front de Boef, lent to him for the occasion, abandoning his plan to appear as rescuer, and deciding to force the Lady Rowena's hand while she is a captive.

Meanwhile, Wamba comes upon Gurth, and while discussing with him the situation, sees Locksley. This outlaw captain, learning what has occurred, gathers his forces and plans rescue. Locksley calls as one of his band the Clerk

of Copmanhurst, who is more outlaw than hermit, and finding the Black Knight as the supposed hermit's guest, enlists his aid also. The rescuers set off for the castle of Front de Boeuf.

Chapters XXI-XXIV

Meanwhile, at Torquilstone, Front de Boeuf's castle, the prisoners have been separated. Cedric and Athelstane are in the great hall of the castle, much disgruntled at the turn of affairs. Isaac is in a dungeon, greatly fearing for his daughter, Rebecca, and stolidly refusing even in the face of torture to give any money to Front de Boeuf unless Rebecca is set free unharmed. Lady Rowena, in an apartment by herself, is being wooed by the infamous De Bracy, who is cowardly enough to try to force her hand by revealing to her that the wounded man captured with Isaac is no other than Ivanhoe, and threatening the latter's death should Rowena refuse to marry her captor. Rebecca, being interviewed in a tower of the castle by Brian de Bois-Guilbert who has fallen in love with her beauty, is threatening to jump from the turret if he approaches nearer to her. Suddenly, in the midst of all these plottings and threats, comes a bugle blast that summons Front de Boeuf, De Bracy, and the Templar to the castle hall, and leaves the prisoners to contemplate their fate.

Chapters XXV-XXVII

Upon answering the bugle call, the conspirators find a message from Wamba, Gurth, the Black Knight, and Locksley, calling upon them for immediate deliverance of the captives and threatening attack if their demands go unheard. Wrathfully, the three knights answer that the prisoners will not be released but will all be executed that morn-

ing. They ask that a priest be sent into Torquilstone to hear the captives' confessions. Their real intention is, of course, to use the priest as a messenger to bring them aid from without.

The members of the rescue party, upon receiving this answer, plan to send into the castle one of their men, disguised as a priest, to act as spy. At his own suggestion, Wamba the jester is finally chosen for the mission. Entering the castle, he visits Cedric, persuades him to exchange clothing with him, and thus helps his master escape. Cedric, passing through the castle, comes across an old hag, Ulrica, who, thinking him a priest, confesses to him and tells him of the iniquity of Front de Boeuf and of her hatred for this knight. When Ulrica at last recognizes Cedric, who was a friend of her father, she urges him to lead an attack upon the castle and offers aid from within. When a red flag waves from the eastern turret, he will know that help is at hand. Cedric, departing, is given the Norman's message for aid—a message which of course never reaches those for whom it is intended—and with the Black Knight and Locksley he leads the assault upon the castle.

Chapters XXVIII-XXIX

Ivanhoe is indeed in Torquilstone as De Bracy has told Rowena. It seems that when he was taken from the lists at Ashby, he was cared for by Rebecca who had been able through her knowledge of medicine to give him the attention needed for the healing of his wound. Rebecca has learned to love this Saxon knight who was so kind to her father, and has persuaded Ulrica, into whose keeping he was put by De Bracy, to allow her to continue to care for his wounds. She is with him when the assault upon Torquilstone begins and from a window describes to him the progress of the battle.

Chapters XXX-XXXI

While the besiegers are hard at work outside the castle walls, Ulrica is keeping her promise to Cedric. Front de Boeuf has been wounded in the battle and has been brought below. Ulrica sets fire to the castle directly below the room of the wounded man, and leaving him to burn to death, she runs to raise the flag upon the eastern turret. Cedric's party, seeing the signal, press the Normans hard.

When news is brought to De Bracy that the castle is in flames, all becomes confusion within. The gates are opened, allowing the enemy to enter. The Black Knight forces De Bracy to surrender, and then, being told that Ivanhoe is in the castle, sets off to rescue Cedric's son. Wamba and Athelstane escape through their own efforts. Cedric rescues Rowena. The Templar rushes to the tower for Rebecca and carries her off on his horse. As he departs, Athelstane, thinking he carries Rowena away, tries to bar his path and is knocked senseless—supposedly dead—by the Templar. Ulrica jumps from a turret into the flames. The battle has come to an end.

Chapters XXXII-XXXIII

The next morning, under the trysting-tree of Locksley, where the spoils of battle are divided, several important things take place. Plans are made for Athelstane's funeral at Coningsburgh. Gurth is given his freedom by Cedric. Cedric promises the Black Knight any boon he may ask as a reward for aiding in the rescue. De Bracy is set free by the Black Knight. Isaac is brought forth in safety from the burning ruins of the castle where he has been rescued by the Clerk of Copmanhurst who has been foraging for wine.

Isaac is greatly perturbed at the loss of his daughter and begs aid of Locksley in rescuing her from the Templar, who, he learns, has taken her to Templestowe, the Preceptory of

the Templars. Locksley arranges for Isaac to pay money to Prior Aymer, who has been captured by Locksley's men, in return for which the Prior is to intercede with the Templar on Isaac's behalf. Isaac then departs for Templestowe with a letter from the Prior to Brian de Bois-Guilbert

Chapter XXXIV

Prince John and his follower, Lord Fitzurse, learn from De Bracy that King Richard is back in England. They plot to kill the king. Fitzurse sets forth to seek and destroy him.

Chapters XXXV-XXXIX

Isaac, reaching Templestowe, finds his letter from the Prior useless. Rebecca is in the power of Brian de Bois-Guilbert, who, in order to save himself from disgrace in the eyes of the Grand Master of the Preceptory, is allowing her to be accused as a witch. Rebecca may be saved from death only on condition that she find a champion to undertake her cause in combat against the Templar. Brian offers her the alternative of running off with him to Palestine, but she scorns his suggestion. Through her father, Rebecca sends word to Ivanhoe asking him to espouse her cause and save her life.

Chapters XL-XLII

The Black Knight, departing from the trysting tree, leaves Ivanhoe to recover from his wounds at the Priory of St. Botolph, and in the company of Wamba sets out for Coningsburgh to attend Athelstane's funeral. On the way, he is attacked by a knight in blue armor and is nearly defeated when Wamba blows a bugle and summons Locksley and his men to their aid. The Blue Knight, surrendering, is revealed as Fitzurse. The Black Knight then reveals

himself as King Richard and banishes Fitzurse from England. Locksley makes himself known as the famous outlaw, Robin Hood. Ivanhoe, who knows the identity of the Black Knight and fears for him, follows and joins the king, and the two proceed to Coningsburgh. Here Richard asks the promised boon of Cedric, requesting reconciliation between Cedric and Ivanhoe. As the boon is being granted, a commotion is heard, and into the hall bursts Athelstane, who is not dead as supposed, but who has been kept a prisoner by some scheming monks. Athelstane, learning that King Richard is present, pledges his allegiance to him and then willingly surrenders Rowena to Ivanhoe. But Ivanhoe has disappeared, for Rebecca's appeal has reached him and, despite his wound, he has made all haste toward Templestowe. Richard, fearing for his friend Wilfred, sets forth in search of him.

Chapter XLIII

At Templestowe, the unfortunate Rebecca, bound to a stake and about to be burned as a witch, anxiously awaits her champion. At the last minute, when it seems that death must be hers, Ivanhoe rides breathlessly into the lists and challenges the Templar. The Templar, recognizing his old enemy, wrathfully rushes upon his antagonist. But before he is able to reach Ivanhoe, the violence of his contending passions has brought about his death and he falls from his horse. Then is Rebecca declared free. King Richard, hard upon the heels of his wounded friend, rides into the lists, makes himself known to those at the Preceptory, and puts his enemies there under arrest. His worst enemy, Prince John, however, he pardons.

Chapter XLIV

It is shortly after this that—Cedric consenting—Rowena and Ivanhoe are married. Rebecca decides to leave with

her father for the Holy Land. She visits Rowena and gives her a farewell gift, leaving Ivanhoe to live long and happily with his beautiful wife and to distinguish himself in the service of that brave and true king, Richard the Lion-hearted.

IMPORTANT CHARACTER GROUPS

The Saxons

The household of Cedric, the Saxon, is composed of Cedric, a thane who is exceedingly anxious to see the old Saxon dynasty restored; Rowena, his ward, and his two faithful servants, Gurth and Wamba. Cedric's son, Ivanhoe, is now away, disinherited by his father because of disobedience.

Athelstane is a Saxon, a descendant of Edward the Confessor. It is upon him that Cedric is building his hopes of a restored Saxon dynasty.

Cedric

Cedric of Rotherwood is a curious mixture of temper, pride, kindness of heart, strength and weakness. Trifles irritate him, and all the household feels the lash of his tongue when he is displeased. All his hopes and plans are built upon the possibility of establishing Athelstane upon the throne, marrying him to his ward, Rowena, and so defeating the power of the Normans in England. He is very stubborn, loyal to past customs, and unwilling to admit that the world about him is changing day by day. But his very pride and jealousy have apparently taught him respect for people of other nationalities, for even Isaac, the Jew, in that time of oppression finds a welcome at Cedric's table, for Cedric permits his hospitality toward wayfarers to bar none.

Rowena

Cedric's ward is the conventional heroine of her day. Fair-haired and blue-eyed, as befits a Saxon maid, she is represented as very beautiful. She seems to have drawn some of her characteristics from Cedric, for she, too, is imperious and stubborn, and not at all obedient. Her love is given to Ivanhoe, and she shows herself ill pleased with Cedric's choice of a husband, Athelstane. At the lists of Ashby, she is chosen by the victorious knight as Queen of Love and Beauty. This brings her to the attention of the Norman nobles, Maurice de Bracy in particular, who determines to win her for his bride. In the troublous times that follow, she does not show the firm, strong character that we might expect from her appearance and training, but resorts to woman's world-old weapon—tears. But, on the whole, she is a charming and sweet character on whom fortune smiles.

Wamba and Gurth

These two servants of Cedric are characterized by their loyalty toward their master. Gurth is a swineherd, somewhat sullen of disposition. He is impatient of thraldom and is anxious to become a free man. He loves Ivanhoe and risks Cedric's displeasure to help him. In the storming of Torquilstone, and in the later adventures, both he and Wamba prove themselves indispensable to the safety of their master.

"Wamba, son of Witless" is also the "born thrall" of Cedric. Like so many of the mediaeval jesters, he possesses far more sense than he admits. To him must be given credit for securing aid for the captured party at Torquilstone and again for saving the life of King Richard. He is always gay and merry, and has found for himself a very soft spot in Cedric's heart.

Athelstane

Athelstane, upon whom Cedric's hopes are set, is dubbed "the Unready." In spite of his kingly lineage, he is no hero. Gross and unwieldy in body, his only desire is feasting and carousing. He is a coward at heart, and it is only Cedric's persistence that prevents his acknowledging his preference for the Normans and their ways. Apparently killed at the siege of Torquilstone, he is nevertheless brought into the story at the close and here gives his allegiance to Richard, with a feeling, no doubt, of great relief.

Ivanhoe

Ivanhoe, the hero of the story, appears to us first in the guise of a pilgrim or "palmer" from the Holy Land. Then, clad in the steel mail of a gallant knight, he wins the tournament. His identity is revealed when he falls, fainting from his wound, at the feet of the Queen of Love and Beauty. From then on, he becomes the center of romantic adventure. Cared for by the lovely Rebecca, repaying his debt to her, almost with his life, in combat with Brian de Bois-Guilbert at Templestowe, it is doubtful whether he can settle down to a happy married life with the cold and haughty Rowena. Ivanhoe is Saxon only in his fair hair and blue eyes; all his heart is given to the Norman king, Richard, and the adventurous, heroic life of the Crusades. Between Ivanhoe and his father there has been but little sympathy, and he seems in all ways a contrast to his square-shouldered, heavy-jawed, thick-set Saxon relatives.

The Normans

King Richard; Prince John; adherents of the Prince—Brian de Bois-Guilbert and the Templar; Front de Boeuf; Waldemar Fitzurse; Maurice de Bracy.

King Richard

Scott pictures King Richard as a knight-errant, noble, generous, and high-hearted, loved by all. He is bold and brave in face of danger, kind and generous to both friends and foes, and a most jovial companion. Ivanhoe loves him, and would follow him the world over. Friar Tuck will long remember the night spent with the rollicking Black Knight. Even De Bracy and Prince John, his bitterest enemies, must thank him for their lives.

Prince John

Prince John is represented as a wily plotter who, with his adherents, thinks to seize the throne in the absence of his brother, Richard. He is not only trying to undermine Richard's influence in England, but he is in league with Philip of France and is trying in every way to prolong his brother's captivity. He is vain, light, and profligate, fond of pomp and ceremony, anxious to make friends with the Saxons, whom he fears, cowardly and treacherous.

Brian de Bois-Guilbert

Brian de Bois-Guilbert is a friend of King John. He is of a wild, stormy, impulsive, and rebellious nature, one who admits of no will but his own. He is a Knight Templar, but the restrictions of the Order do not concern him in the least. He is the sworn foe of Ivanhoe, because of rivalry and a natural antagonism. He is swift and free, a splendid fighter and a marvelous rider. His love for Rebecca is like a storm, which attempts to carry all before it. She, however, is unmoved by his fiery utterances and he is forced to acknowledge defeat. He meets his match in Ivanhoe on the tournament field. At their second meeting, when Ivanhoe comes to Templestowe as Rebecca's champion, the death of the Templar, "a victim to the violence of his own contending passions," is a bit of dramatic irony.

Front de Boeuf and De Bracy

These two supporters of King John are in great contrast. Front de Boeuf is represented as a man who loves evil for its own sake, ploughing his way through the world like some great bull. His torture of Isaac, his treatment of Ulrica, and his methods of warfare prove him utterly brutal and heartless. Maurice de Bracy, on the other hand, is a Norman gallant of the time. He is the leader of a band of free lances, loyal to no one but himself, and joins John's party merely for the high position which it is to bring him. He is handsome and gay-spoken, his manners are charming, but he is utterly untrustworthy.

Of the other adherents, among whom are Waldemar Fitzurse and Philip Malvoisin, it is enough to say that they are all treacherous and ambitious, loyal to nothing and to no one, and desirous only of their own advancement.

Robin Hood

Robin Hood, or Locksley, is the bold outlaw leader who has been the hero of so many ballads and stories. Yet in all the stories, his character never changes. The poor people love him because he relieves their misery. The rich men fear and hate him but prove no match for his skill. His home is Sherwood Forest and there, surrounded by his merry men, he leads a carefree, happy life. In the story of *Ivanhoe*, we see him first at the tournament, where in archery he far surpasses all the contestants. He becomes linked with the fortunes of the main characters, and it is through Locksley and his band that the Saxon group are rescued from Torquilstone. Friar Tuck and Allan-a-Dale, two of his followers, familiar in ballad literature, appear also in the story.

Isaac and Rebecca

Isaac, the rich Jew of York, and his daughter, Rebecca, are very important characters in the story. We see Isaac

first at Cedric's table at Rotherwood where has gathered a large company of travelers. It is Isaac who provides for Ivanhoe his knight's armor with which he may appear at Ashby. It is Rebecca who tends Ivanhoe's wounds after the tournament, and for whom he challenges Brian de Bois-Guilbert at Templestowe. Isaac is not an admirable character in many respects. The author represents him as being rather miserly, servile, and lacking in courage. On the other side of the picture, however, he loves his daughter above all things and is kindly and generous to those who befriend him.

Rebecca vies with Rowena as the heroine of the tale. She is charming, beautiful, and loyal. When in danger, she keeps her head, and though beset on all sides by difficulties, she faces them bravely and will die rather than submit. Hard pressed, she stands faithful to the religion of her fathers and defies those who would do her ill. She loves Ivanhoe, but realizing the impossibility of any happy union, decides that their paths must meet no more.

SCOTT'S STYLE

In *Ivanhoe,* Sir Walter Scott reveals himself a master of historical and romantic fiction—historical, because he gives us a survey of England during the reign of Richard the Lion-hearted; romantic, because he creates fictitious characters for the working out of his plot, far more daring and interesting than real people could be.

The plot itself is simple—the love-affair between Cedric's disinherited son, Ivanhoe, and his lovely ward, Rowena, but it is set against a gorgeous and colorful background of high romance. There is castle warfare and night attack. There is outlaw life under the greenwood tree. There are tournaments and prizes awarded for famous knights and beautiful ladies. There is oppression of an alien race, hostility between Norman and Saxon, political intrigue. There is re-

ward for the virtuous, and proper punishment for the wicked.

Scott deals with characters from all walks of life—Norman knights and Saxon thanes, crusaders, Templars, and outlaws, all walk through the pages of his tale. All are clearly defined, with the hopes and fears, ambitions, shortcomings, and inconsistencies of human beings. The story runs slowly at times, for it is one of Scott's failings to overload with picturesque description and innumerable details, but events crowd the pages and from the Passage-of-Arms at Ashby, where the thrill of the story really starts, to the trial by combat at Templestowe, he provides us with two weeks of adventure which would be hard to surpass.

QUESTIONS

1. Describe, from *Ivanhoe*, the feeling that existed between the Saxons and the Normans. Relate one incident that reveals this feeling.

2. Describe, from *Ivanhoe*, the condition of the English nation during the absence of Richard Coeur de Lion from England.

3. Describe, from *Ivanhoe*, the scene around the trysting tree after the siege of Torquilstone, closing with the arrival of the Lady Rowena.

4. Give an account of the tournament in *Ivanhoe*, using the following outline: (a) description of the place where it was held and the general distribution of the spectators; (b) some of the leading spectators; (c) the combatants; (d) the main incidents in the combat; (e) the result.

5. Give the effects of each of two of the following on the development of the story of *Ivanhoe:*

   (a) The challenge between the Templar and the palmer at Rotherwood.

   (b) Gurth's escape from Cedric's train.

   (c) Cedric's promise to grant a boon to the Black Knight.

6. State, from *Ivanhoe*, the requirements of the order of Knights Templars as given by the Grand Master.

7. What effect on the story has Wamba's refusal to save any one but Cedric at Torquilstone?

8. Name the leading characters that were present at the tournament. How were they and the people grouped? Relate an incident that took place during the tournament.

9. While Wamba and the Black Knight are going through the forest, Wamba obtains the bugle which Locksley has given to the Knight. What effect has this incident on the story?

10. After the tournament, Isaac and Rebecca take Ivanhoe under their protection. What effect has this act of kindness on the story?

11. Name, from *Ivanhoe*, one important character in each of the following classes: (a) Saxon nobility; Norman nobility; Saxon thane; military and religious orders; outlaws. (b) Cite, in order, four of the most important events in *Ivanhoe*. Relate briefly any one of them.

12. Scott says in the first chapter of Ivanhoe, "Four generations had not sufficed to blend the hostile blood of the Normans and Anglo-Saxons, or to unite by common language and mutual interests, two hostile races." Cite instances from the novel to show the truth in the foregoing quotation.

13. Describe the siege of Torquilstone. Note the natural way in which the persons who are to take part in the siege are brought together, and how they have all been previously, in one way or another, sympathizers with the persons confined in the castle.

14. Who is the hero of *Ivanhoe*? The heroine? How does our interest in the fortunes of Richard compare with our interest in the fortunes of Ivanhoe? Our interest in Rebecca with that in Rowena? Which of the two do you admire more? Why? With which do you think Scott had the greater sympathy? Why?

15. Write a theme on any one of the following: (a) the historical setting of *Ivanhoe;* (b) Isaac of York and Shylock; (c) Wamba as a type of the mediaeval jester; (d) The use of disguise in the story (Ivanhoe, the Black Knight, Locksley); (e) The mediaeval attitude toward the Jews.

ROBERT LOUIS STEVENSON

1850–1894

Biographical Sketch

Robert Louis Stevenson, Scottish essayist, novelist, and poet, was born in Edinburgh. He was a delicate child and he really owed his life to the devoted care of the old nurse whom he calls in his writings, "Cummie." He came of a family of lighthouse engineers who were successful and took immense pride in their profession. It was taken for granted that young Stevenson would follow the same calling, as a matter of course, but his efforts in this direction were in vain. He says of himself that he "gained but little except properties for some possible romance or words to add to my vocabulary."

Engineering failing, he was educated at the University of Edinburgh for the profession of law. But he felt that law, no more than lighthouse engineering, was suited to him. Always had literature attracted him, and even as young as sixteen he began sending contributions to the various periodicals. His father was very much averse to this precarious means of earning a livelihood, but Stevenson was not to be discouraged. He was a careful craftsman, read extensively, and never failed to carry about with him little blank books in which he jotted down all his imaginings and anything of interest which he saw or heard. In his later writings, he pays tribute to "the bracing influence" of Dumas and "the sweeping power and broad charm" of Walter Scott. But he was a more careful workman than either and modeled and remodeled his efforts with infinite patience.

Much of his writing draws its inspiration and impulse from his adventurous life. His journeys through north-eastern France by canoe and on foot gave us *The Inland Voyage* (1878) and *Travels with a Donkey* (1879). His voyage across the Atlantic and his travels across the United States in an emigrant train gave us *The Silverado Squatters* (1883) and *Across the Plains* (1892). The years from 1889 to 1894, spent in Samoa in search

of health, are recorded in the *Vailima Letters* (1895) and in the collection of short tales, *Island Nights Entertainments* (1893).

Tusitala, the Teller of Tales, was the name which the South Sea Islanders gave to Stevenson, and that was the name that he liked best. He established himself on an estate near Apia and named it Vailima, "the five waters." He interested himself in the natives, and assumed a position among them somewhat like a chief or leader. These seem to have been the happiest years of his life, and it is on a mountain—Vaca Mountain—overlooking the Pacific, that he is buried, with the best of all his poems, "Under the Wide and Starry Sky," as his epitaph.

Of his numerous books of fiction, *Dr. Jekyll and Mr. Hyde* (1885) is perhaps most widely known. His books for young people, *Treasure Island* and *Kidnapped* (1886), *Black Arrow* (1888), and *David Balfour* (1893), have made him most popular. There are many other stories of grotesque romance, curious adventure, and strange places—*Prince Otto* and *The Master of Ballantrae* (1889), *The Wrecker* (1892), *The Ebb Tide* (1894), and the unfinished *St. Ives,* completed by Sir Arthur Quiller-Couch in 1898.

In addition to the fiction and travel essays, there are from his pen essays on books and men—*Virginibus Puerisque* and *Familiar Studies* (1882), *Memories and Portraits* (1887), and two volumes of poetry, the familiar *A Child's Garden of Verses* (1885), and *Underwoods* (1887).

In appearance, Stevenson was "long and lanky," with the face of a dreamer. Never strong, he nevertheless held fast to life with a grim and cheerful courage, and in his forty-four years succeeded in having a wider experience and in accomplishing more work than falls to the lot of many a hale and hearty person. His ideal of success has been often quoted, but its value warrants a repetition here:

"To be honest, to be kind—to earn a little and to spend a little less; to make, upon the whole, a family happier for his presence; to renounce when that shall be necessary and not to be embittered; to keep a few friends, but these without capitulation—above all, on the same firm condition to keep friends with himself—here is a task for all that a man has of fortitude."

TREASURE ISLAND

Principal Characters

JIM HAWKINS .....Hero of the story.
SQUIRE TRELAWNEY ..... Owner of the *Hispaniola.*
DR. LIVESEY .....Friend of the Squire.
CAPTAIN BONES .....Old retired sea-captain, possessor of the map of *Treasure Island.*
LONG JOHN SILVER ..... Chief pirate and villain of the story.

Minor Characters

PIRATES: Pew, Black Dog, Israel Hands, etc.

BEN GUNN .....Marooned on *Treasure Island,* a member of Flint's old crew.
MRS. HAWKINS .....Jim's mother.

Time and Place of Story.—The story takes place at the *Admiral Benbow Inn* on the coast of England, near Bristol; on the good ship *Hispaniola* and on *Treasure Island,* mythical hiding-place of Captain Kidd's treasure, some time in the eighteenth century.

SYNOPSIS

PART I

Chapter I

"Fifteen men on a dead man's chest—
Yo-ho-ho—and a bottle of rum!
Drink and the devil had done for the rest—
Yo-ho-ho and a bottle of rum!"

the captain roars as he sits by the fire in the old Admiral Benbow Inn, between deep pulls at a bottle of rum—a strange sound in the lonely inn along the rugged coast of

England where only transient seamen stop. Nothing is known of this veritable sea-dog until the day when he appears at the Admiral Benbow, demanding rum, and takes up his abode there, changing the entire aspect of Jim Hawkins' life. He early commissions this tap boy, whose father owns the inn, to keep on the lookout for a one-legged seaman. Only Doctor Livesey dares to oppose the Captain, evidently accustomed to ruling lawless, wicked men by force.

Chapters II-III

The first event which disturbs the peaceful old inn occurs on a biting cold January morning when Black Dog, with something of the look of a seaman, appears at the Admiral Benbow and inquires whether his mate Bill is there. With a malicious gleam in his eyes, he awaits the return of the Captain, his mate Bill, who has taken his customary stroll along the cliffs with his telescope under his arm, never ceasing his watch for the one-legged sailor and any strange ships coming in from the sea. The captain's consternation at seeing Black Dog on his return to the inn soon changes to a wild fury and Black Dog flees with a sword-thrust on his shoulder.

Returning to the parlor after Black Dog's retreat, Jim finds the Captain stretched out on the floor. Doctor Livesey, entering at the moment on his visit to Jim's father who is dying, helps the Captain to his room, where he lies exhausted, but still cursing lustily. Later, when Jim brings him another glass of rum, the Captain urges him to ride to Doctor Livesey and collect a force, should Flint's crew give him the black spot. Bewildered by these words of the Captain, whose meaning he does not understand, Jim passes the days before his father's funeral until a blind seaman comes to the Admiral Benbow and compels Jim to

lead him to the Captain. Something is passed from the blind man's hand to the Captain's. The blind man wheels and furiously tap-taps away. With a glance at the paper on which is depicted merely a black spot, and with a cry of "Ten o'clock—we'll do them yet!" the Captain rises, staggers, and falls dead.

Chapter IV

Unable to secure aid from the cowardly men of the hamlet in defending the inn, Jim and his mother determine to open the Captain's mysterious sea-chest, take what money he owes them, and flee from the Admiral Benbow before the advent of the pirates at ten o'clock. In the midst of their task of counting out the money, they hear the tap-tap-tapping of the blind man's stick as he approaches the inn. He shakes the bolted door and tap-tap-taps away. Panic-stricken by the shrill sound of a whistle a few minutes later, Jim and his mother take what money they have counted out, with an oilskin packet in the bargain, and flee towards the bridge leading to the hamlet.

Chapter V

After a vain search of the inn and the dead Captain, the rogues, under the leadership of the blind man, conclude that Jim has taken the precious thing which they wish to secure from the Captain. While the pirates are searching for Jim and his mother, a sudden pistol shot proclaims instant danger and puts the buccaneers to flight—all except the blind leader, Pew, who wanders helplessly around the highway, calling to his mates, until borne underfoot by the horses of the revenue officers coming to defend the inn. Jim, suspecting that the packet he has hastily snatched up is the very thing the pirates are searching for, is escorted

by the revenue officers to Doctor Livesey to whom, as a magistrate, he relates his story.

Chapter VI

Repairing to the Doctor's, they learn that he has gone to Squire Trelawney's, and forthwith proceed to the Hall. The packet, when opened, reveals a notebook in which many entries of money are made, labeled, "Bones, his pile," and also that which proves of utmost importance, a map of an island with crosses to indicate the location of treasure, and a few directions as to the position of the treasure on the back—all done in a very neat script and signed, "J. Flint." The Squire, with boyish enthusiasm, suggests a treasure hunt, and immediately names Doctor Livesey, ship's doctor; Jim, cabin boy; and himself, skipper. Plans are made for Squire Trelawney to go to Bristol next day, buy a ship and pick the crew. The Squire's servants, Joyce, Hunter, and Redruth, are included in the voyage in search of the treasure. With every precaution taken for insuring secrecy concerning the destination and object of the voyagers, the three separate for the night.

Part II

Chapter VII

When the Squire has acquired and fitted out the *Hispaniola* at Bristol, he meets one Long John Silver, a man of an engaging personality, whom he engages as ship's cook. Silver proceeds to gather together the rest of the crew, except the Captain, and even ventures to dismiss some whom the Squire has previously employed. After a brief visit to his mother, Jim sets forth for Bristol with Tom Redruth to join Doctor Livesey and the Squire.

Chapter VIII

Jim's first glimpse of John Silver allays his suspicion that Long John is the one-legged sailor the Captain had ordered him to watch for. But as he steps into the *Spy-glass,* Silver's inn at Bristol, to deliver a letter, he sees Black Dog rise hastily and dash from the tap-room. Word is given for all the crew to be aboard the *Hispaniola* at four o'clock.

Chapter IX

One man, alone, on the *Hispaniola* is not enthusiastic over the treasure hunt—Captain Smollett. He complains that the crew are not to his liking, and that they know all about the treasure, whereas he knows nothing. Squire Trelawney, for all his elaborate promises of secrecy, has thought to hasten the work of getting ready to sail by letting everyone in Bristol get wind of the hunt for the treasure, much to the Doctor's displeasure. In accordance with the Captain's suggestion, the powder and arms, together with all the Squire's own men, and Doctor Livesey, Jim, the Captain, and the mate, Mr. Arrow, are gathered together in the stern of the boat.

Chapter X

The voyage, full of novelty to Jim, is fairly favorable, except that the mate, usually drunk, is unable to control the crew, and disappears over the side one dark night. Until the last night out from the island, no complaint can be lodged against the crew. Then, Jim, chancing to want an apple, goes out on deck where the apple-barrel always stands, and getting into it to reach one of the few remaining apples, he falls asleep inside, until wakened by the sound of voices near-by.

Chapter XI

In the apple-barrel, Jim hears Long John talk of the days when he sailed with the pirates, England and Flint, and of his plans to get the treasure on board, let Captain Smollett navigate the *Hispaniola* back into the course, and then murder all the faithful of the crew, including the Doctor and the Squire. As they drink to the success of their scheme, the Isle of Treasure is sighted.

Chapter XII

Summoned to the cabin, while the crew are celebrating the completion of the first lap of their journey, Jim relates all that transpired while he lay hidden in the apple-barrel. The council of war which follows in the cabin after the startling news of the coming mutiny, reveals that only seven men, one a boy, can be mustered against the nineteen pirates. The only course possible is to wait for a favorable opportunity to frustrate the pirates' plans.

Part III

Chapter XIII

When the tired, grumbling, rebellious crew seem on the verge of mutiny after a hot morning's work, the cabin party resolves to send the buccaneers ashore for the afternoon so that Long John, who seems to be desirous of averting trouble until the treasure is located, can quench the smouldering embers of mutiny. This will give the cabin party another respite from danger. Jim suddenly determines to go ashore with the thirteen buccaneers and slips into the fastest boat.

Chapter XIV

Having wandered far from his companions, Jim is startled to hear the hum of voices, and creeping nearer

through the undergrowth, he perceives Silver and another of the crew, Tom, who is refusing to join the buccaneers. Their altercation is interrupted by a distant death-cry which proves to be from Alan, another of the faithful hands, who has met his death among the buccaneers. As Tom, defying the cook, turns to go away, Silver hurls his crutch and Tom falls dead. Speeding blindly from the scene of the murder, Jim meets with still another surprise.

Chapter XV

The sight that stops Jim in his dash from the buccaneers seems at first neither man nor beast, but something even more to be feared than Silver's men. The creature, however, proves to be Ben Gunn, a sailor marooned on the island for three years. As Jim regains his courage, he confides the story of the approaching mutiny of Flint's crew with whom Ben Gunn had sailed long ago, and assures him of a passage home, should they ever escape the murderous plots of the mutineers.

Part IV

Chapter XVI

Doctor Livesey and Hunter, anxious to know how things are progressing on the island, and deciding to go ashore in the jolly boat, discover ere they have proceeded far into the island, the stockade mentioned in Captain Flint's map. Returning immediately to the *Hispaniola,* they determine to provision the stockade and repair there, abandoning the ship. After repeated trips in the jolly boat, all the provisions and arms on the *Hispaniola* are transferred to the stockade, and the Squire, Doctor Livesey, Redruth, Captain Smollett, and one faithful member of the crew, Gray, set off on the last trip to their new fortress, to join Joyce and Hunter left on guard there.

Chapter XVII

But although the ship has been abandoned, safety is not yet assured. Those who have been left on board the *Hispaniola* easily manage to train the long gun upon the cabin-party, and the buccaneers left on guard in the gigs give the alarm to Silver and his gang on the island. Sinking the jolly boat and all the provisions it contains, the defenders manage to escape the cannon shot.

Chapter XVIII

After an exchange of shots, which kills a buccaneer and the Squire's servant, Tom Redruth, the defenders reach the shelter of the stockade. All evening the buccaneers shoot at the Union Jack, flying over the palisade, while the captain writes the log of the voyage and discusses means of making the provisions last until either the buccaneers are conquered or the relief consort comes to their aid. As they wonder what has been Jim's fate, they perceive him climbing over the palisade.

Chapter XIX

The first night passes without excitement in the stockade. Old Tom is buried, and the sounds of carousing among the buccaneers along the shore come to the defenders. With stores low, and fifteen pirates still to be overcome, the outlook for those in the stockade is rather unfavorable until the appearance of Long John with a flag of truce early next morning.

Chapter XX

Coolly and deliberately, Silver states his terms of peace to the defenders. They are: to hand over the chart of the treasure; and either to come with the buccaneers on the *Hispaniola* and be set off at some port, or to wait on the island

until the consort comes to their rescue. With like coolness and deliberation, Captain Smollett refuses what Silver deems "handsome terms," and cursing volubly, the latter makes off over the palisade.

Chapter XXI

An hour passes with no sound from the buccaneers, but of a sudden four pirates clear the surrounding wall and are upon the defenders. Stiff fighting ensues both within the stockade and outside, until five buccaneers fall dead and the victory is on the side of the cabin-party, not, however, without some loss, for Joyce is dead and the Captain and Hunter are severely wounded.

Chapter XXII

Doctor Livesey sets forth with the chart of the treasure, presumably to discover the whereabouts of Ben Gunn. Jim, envying the doctor among the cool glades, and secure from discovery by the others who are attending Captain Smollett, slips away from the stockade, provisioned with guns and biscuits, in search of Ben Gunn's boat. Having found the boat, Jim with great daring conceives the plan of rowing out to the *Hispaniola* and setting her adrift.

Chapter XXIII

Drawing near the *Hispaniola,* Jim grasps the hawser and as a breeze catches the ship and eases the tension on the anchor, Jim cuts it. As the ship spins round, he instinctively grasps a rope dangling from the stern and the little coracle is borne along on the ebb with the large ship. The two buccaneers on guard, dazed with rum, and each with his hand at the other's throat, perceive their danger too late. At the sight of these two, in deadly combat, Jim drops back into the coracle and is soon overcome with weariness.

Chapter XXIV

Awakening in the early morning, Jim finds himself at the southeastern part of the island, the schooner nowhere in sight. Deciding to let the coracle shape her own course until a more favorable landing place is available, Jim lies back in the boat, until suddenly he perceives the schooner just ahead. After careful manoeuvers, he springs and catches the jib-boom just as the *Hispaniola* sinks the little coracle.

Chapter XXV

Upon the deck, Jim discovers the one watchman dead, and the other, Israel Hands, sorely wounded. Having eaten his fill and bandaged Israel's wound, he strikes the Jolly Roger and bargains with the buccaneer to steer the ship into the North Inlet.

Chapter XXVI

Although Hands and Jim are the only ones alive on the *Hispaniola*, Jim's trials are not over. Under pretext of wanting a bottle of wine, Hands gets Jim off the deck long enough to find a dirk and conceal it in his bosom, but Jim, suspecting a trick, spies upon Hands and follows all his movements. When the *Hispaniola* is finally beached in the North Inlet, Jim turns suddenly to find Israel with dagger poised, advancing towards him. After a game of hide and seek around the deck, Jim manages to climb the mizzen shrouds, while Hands follows. Though appearing to surrender, Hands suddenly hurls his dirk and pins Jim to the mast. The shock, however, discharges both of Jim's pistols, and Hands, tumbling from the shrouds, can be seen through the clear water, lying in a heap on the sandy bottom.

Chapter XXVII

Landing on the North Shore, Jim threads his way until he comes to the stockade. Walking blindly into the dark

log-house, he plans to take to his couch and surprise the Doctor and the rest in the morning; but he is startled on the threshold by the cries of Silver's parrot, "Pieces of eight! Pieces of eight!" Without a chance of escape, he is soon in the grasp of the buccaneers.

Part V

Chapter XXVIII

When informed that his own party considers him a traitor, and when asked to join the pirates, Jim boldly defies the buccaneers and tells them all his part in their reverses. When the crew would have knifed him on the spot, Long John intervenes; and the rebellious crew withdraws outside the stockade for a council of war.

Chapter XXIX

As Silver expects, the buccaneers rather faint-heartedly serve him the black spot and determine to elect a new captain. The buccaneer, however, placates his rebellious crew by explaining that Jim is a hostage to guarantee their own safety when the consort comes. At the crucial moment, he produces the map of Treasure Island with the three red crosses marking the place where the buried treasure lies. Long John thus revives their drooping spirits and retains his hold over the buccaneers.

Chapter XXX

When Doctor Livesey visits his patients among the pirates next morning, he asks to speak with Jim. With Silver's consent, Jim speaks to the Doctor through the palisade, tells him of his adventures, and the location of the *Hispaniola*. Being on parole, he can not bolt with the Doctor. The latter turns away with a parting admonition to Silver not to be too eager to hunt for the treasure.

Chapter XXXI

Turning towards the Spy-glass hill on the treasure hunt, the buccaneers suddenly come upon a skeleton, lying fully stretched out. Fear falls upon them all, until Long John, taking the bearings of the skeleton with a compass, discovers that it lies in a direct line pointing towards the location of the treasure, according to the map. Although considerably unnerved by Flint's ghastly manner of indicating the approach to the treasure, the pirates continue their search.

Chapter XXXII

As they rest from their exertions, the buccaneers are startled afresh by a voice among the trees, wailing:

"Fifteen men on a dead man's chest—
Yo-ho-ho and a bottle of rum!"

and

"Darby McGraw, Darby McGraw; fetch aft the rum, Darby!"

Again Silver restores courage by remarking that if it were Flint's spirit, there would be no echo. Somewnat reassured, the pirates advanced to the third and largest oak and there stop dead. The treasure is gone! Only a vacant hole, overgrown with grass, is left to mark the spot where Flint buried his treasure together with the six buccaneers who had helped him conceal it.

Chapter XXXIII

When the first shock of disappointment has passed, the mutineers turn upon John Silver and Jim. But their guns are useless, for immediately three flashes come from the

thicket. Two of the buccaneers drop dead, while the remaining three wheel about and flee. With the Doctor, Gray, and Ben Gunn, Jim and Silver set off in the gig to find the *Hispaniola* and anchor her fast. Then they proceed to Ben Gunn's cave where the treasure lies piled, having been removed there by Ben Gunn himself.

Chapter XXXIV

For days, all who are left of those who set forth from Bristol in the *Hispaniola* work to load the ship with the treasure, and finally weigh anchor, with Silver and Ben Gunn among the crew. The last glimpse of the Treasure Island shows the three surviving buccaneers kneeling in supplication on the sandy shore. At a Spanish port where the *Hispaniola* anchors to make up a crew, Silver slips away, taking one bag of gold with him. Thus the tale of the hunt for Flint's treasure ends.

CHARACTER STUDIES

Jim Hawkins

Although the little cabin boy on the treasure ship, *Hispaniola*, seems continually to disobey his elders, and to jeopardize their cause, yet he is the hero of the treasure voyage. Each of his apparently impulsive deeds, each of his foolish escapades, results in some victory for the "cabin party," as the group who conquered Flint's buccaneers are called. Jim is the only one at the Admiral Benbow Inn whom the mysterious Captain takes into his confidence. He keeps his watch for the one-legged seaman continually, as the Captain has ordered. So studiously does he look for him that the figure of a horrible one-legged man with an evil look pursues him in his sleep. Acting upon impulse,

he seizes an oilskin packet from the Captain's chest to square the Captain's account with his mother. Thus he is responsible for finding the treasure map. With boyish enthusiasm, he awaits the sailing of the *Hispaniola,* dreaming of fighting with warlike natives, and of valorous deeds.

Although he has spent all his early life as tap boy at the little Admiral Benbow, and has seen scarcely any of the world except the sea in the distance and the little hamlet hard by, nevertheless he readily adapts himself to the life on ship-board, and again, to the perilous existence among the buccaneers on the Island.

From the time when Jim first jumps into a gig and slips ashore on the spur of the moment, all his actions, hasty and hot-headed as they seem, prove beneficial in the end. Impetuous, courageous, daring, Jim is one of the most lovable characters in fiction to both young and old who can alike appreciate him as a sturdy type of English boyhood at the time when pirates infested the Spanish Main.

Billy Bones

Until the old seaman with the sabre-cut on his cheek comes to the Admiral Benbow, life there is very uneventful. Now, the buccaneer's song:

> "Fifteen men on a dead man's chest—
> Yo-ho-ho and a bottle of rum!"

rings through the old inn even on the night when Jim's father dies. Rum, bacon, and eggs are his standard fare. Although Doctor Livesey warns him that he has a "black dog on his back," as the saying goes, he refuses to give up his beloved drink. He is a mysterious and therefore appealing figure at the Admiral Benbow, so that Jim's father who fears that the reputation of the inn will be ruined if

the "veritable old sea-dog" abides there very long, finds that the neighbors of the hamlet are fascinated by the weird tales he tells around the fire about hanging, walking the plank, and hideous tortures practiced by pirates. With a volley of oaths and a deep roaring voice, the captain demands silence—and not a sound can be heard.

One man alone Billy Bones fears—John Silver, the one-legged seaman whom he pays Jim to look for. The Captain possesses a secret which a seaman, called Black Dog, unsuccessfully endeavors to wrest from him. Thereafter, the Captain glares moodily into the fire, with his sword unsheathed on the table near him, drinking hard, and singing wild sea songs. Although Doctor Livesey again warns him that he will die if he continues to drink rum in such quantities, he will not surrender to the "doctor-fellow." "Ten o'clock; we'll do them yet," his last words when he gazes on the Black Spot, show his indomitable courage. Had he not followed the path of a gentleman of fortune, he might have made an exacting, stern, but incomparable master of men.

Captain Smollett

Of all who sail from Bristol on the *Hispaniola,* Captain Smollett alone is not excited at the prospect of a treasure hunt. Even before the schooner departs, he tells the assembled cabin party that he fears a mutiny of the crew, and with phrases grim and to the point advises that all the reliable men, and the arms and powder be put together in the stern of the boat. Here he shows his cool, collected reasoning for which the others are heartily glad in future days. He is a strict disciplinarian, ordering the crew firmly, but not harshly. Even Jim comes under his discipline—for the Captain has no favorites. When he realizes that the crew will not accept one more order, and thinks the cabin party

wiser to await a favorable opportunity to tell the buccaneers that their plans are known, he wisely counsels that the pirates be sent ashore for an afternoon's holiday.

When the cabin party take their stand in the stockade, the Captain assumes full leadership of all their actions. If it had not been for his perfect immobility and disinterestedness in the romantic side of life, the impractical cabin party might never have withstood the buccaneers. Organization means victory, and the Captain is the great organizer. He will not admit that the situation is strained, and, brave commander that he is, he never strikes his colors.

Squire Trelawney

One can never think of Squire Trelawney without considering him the youngest member of the treasure hunt. Like a child, he bubbles over with importance and finds that, although Doctor Livesey has cautioned him that the object of the voyage must be kept secret in order that the buccaneers who raided the Admiral Benbow may not get wind of it, he has to tell someone else the wonderful secret "in strict confidence"; so that soon all Bristol knows that the *Hispaniola* is bound for Treasure Island, and some know even the latitude and longitude of the island.

The Squire is the most gullible of men. He accepts Long John for what he professes to be, and listens to a cook's advice about the crew, even submitting when Silver dismisses two of the crew whom Trelawney has picked. And yet he has his good points, for he takes his part bravely in defending the stockade and in fighting the pirates.

But one cannot take the Squire seriously; he is too full of a sense of his own power and importance. When Silver returns with Doctor Livesey, Ben Gunn, and Jim, after the disappointment at the treasure hole, with laughable absurdity, the Squire draws himself up and gazes at Long

John very witheringly. With his superior airs, his self-satisfied manner, and his "wagging tongue," he is a very amusing character.

Doctor Livesey

Blunt, good-natured until angered, with a great pity for suffering humanity, whether honest man or buccaneer, knowing his authority and exercising it—such is Doctor Livesey. When Billy Bones commands silence in the little parlor of the Admiral Benbow, Doctor Livesey continues to tell a poor man a treatment for rheumatism. When Billy Bones then opens a knife and threatens to pin the Doctor to the wall, he does not budge, and the Captain soon subsides, beaten.

It is the Doctor to whom the others look for wisdom. He realizes that the treasure hunt should be kept secret, and that none of them should go about without a companion, for he knows the buccaneers are lurking about and are only too ready to make off with the map. Throughout the voyage, he gives wise counsel; so that he and the Captain seem to run everything. Suspecting that Ben Gunn knows something which may be of help, he sets off to find him with the map of the treasure. The result is that the cabin party hands over the map of the treasure and the stockade to the pirates. But knowing that the pirates are wounded, and dying of the fever, he visits them each day in the log house, fearlessly walking among them and joking with them about Execution Dock in London.

The Doctor can best be imagined walking steadily into the face of danger and, once in its midst, waving it aside with a few calm words. Even Billy Bones turns to him in times of misfortune, and, hate him as he may for his imperious ways, he relies on him implicitly.

Long John Silver

No finer picture of a true gentleman of fortune can be painted than that of Long John Silver—innkeeper, ship's-cook, buccaneer—a narrator of wondrous tales, a power among men to rule their actions, and the blackest villain alive. He caresses his man with one hand and draws a dagger on him with the other. He is the most suave, polite, obsequious cook that ever worshipped a stern, implacable captain in the morning, and plans the most hideous, diabolical end for him in the evening.

Although Jim fears that Silver may be the one-legged seaman the Captain has warned him against, one glimpse of his broad, open countenance, clear blue eyes, and merry laugh completely reassures him.

Silver is the acknowledged leader of the buccaneers. Throughout the voyage, when the rest of the crew are on the verge of mutiny, he revives their spirits with special words for each man, and a round of merry songs. He is keen enough to see that their success depends upon getting the Captain to work them back into the trades before he attempts to dispose of the cabin party. Later, when his men serve him the black spot, he so completely explains away their complaints that they cheer him heartily.

No one knowing him in his better moods would suspect John Silver of a hideous cruelty, and yet that is the basis of his nature. Frank and open, he misleads his victim, and when he has him in his power, his true character rises to the surface and he is ready to do anything to gain his own ends. At the very end, when the prospect of returning to England free is before him, he chooses his accustomed course—steals a bag of the treasure and makes off into Spain. Greed for money is his downfall. Yet we cannot help admiring him for his very power to deceive, and Long John

has become one of the most beloved figures in *Treasure Island.*

STEVENSON'S STYLE

Treasure Island is a tale of pure adventure, where anything surprising, unusual, or impossible may happen without question. It is a tale of pirates, hidden treasure, fights at sea, and thrilling escapes. The narrative moves along briskly, full of action and suspense.

Perhaps the reason why *Treasure Island* has always been so well beloved is because it gave so much pleasure in the writing. Stevenson, himself, enjoyed it, taking particular pleasure in creating the map, which was really his inspiration for the plot. His step-son, Lloyd Osborne, is partly responsible for the story, and Stevenson's father, we are told, made out the contents of Billy Bones's chest, suggested the name "Walrus" for Flint's ship and did the handwriting of Bones and Flint on the map. For the originality of the tale, Stevenson takes no credit, saying that the parrot was borrowed from *Robinson Crusoe;* the skeleton, from Poe: the stockade, from Captain Marryat's *Masterman Ready;* and Billy Bones, the chest, and the company in the parlor from Irving's *Tales of a Traveler.*

But the spirit is Stevenson's own—the spontaneity, the naturalness, the delightful conversations, the skillful interweaving of character development and plot. Stevenson's pirates stand out as the models of all pirates for all time, and Long John Silver, "who could use his wooden leg like a terrible weapon," is one of the consummate villains of literature. Stevenson creates unforgettable scenes, and though economical in description, never omits a significant detail. Who that has ever read *Treasure Island* will fail to remember Jim's wild ride in the coracle, Ben Gunn's wistful plea for a bit of toasted cheese, Israel Hands's dead

body showing clear on the white sand under the water, Dr. Livesey administering physic to the pirates, and the Black Spot cut from the last page of the Bible, bearing on the reverse side the apt quotation, "Without are dogs and murderers"?

QUESTIONS

1. Contrast *Treasure Island* with some adventure story you have lately read. Does Stevenson expect you to believe that the events happened? Does he ever seem to be laughing at his characters? Does this add or detract from your interest?
2. Write a stirring narrative for one of the following:
   (a) Billy Bones at the Admiral Benbow.
   (b) A crew is secured for the *Hispaniola*.
   (c) The voyage to Treasure Island.
   (d) Benn Gunn's story.
   (e) The finding of treasure.
3. With picturesque detail, make us see one of the following pirates: Long John Silver; Black Dog; Blind Pew.
4. Plan a conversation for one of the following pairs:
   (a) Dr. Livesey and the Squire.
   (b) Jim and his mother.
   (c) Billy Bones and Blind Pew.
   (d) Long John and Israel Hands.
5. Write an original narrative based on one of the following:
   (a) Examining some old chest in an attic.
   (b) Taking a trip to some wild and far-off place.
6. Compare *Treasure Island* with Poe's *Gold Bug*.
7. Describe one of the following:
   (a) The blockhouse as seen by one of the besiegers.
   (b) The scene of buried treasure from the point of view of Silver and his companions.
   (c) The first sight of the *Hispaniola*.

GEORGE ELIOT

1819–1880

Biographical Sketch

George Eliot, the name by which the great poet and novelist, Marian Evans, is known, was born at Arbury Farm, Chilvers Coton, Warwickshire. Her father, Robert Evans, was greatly respected for his rare energy, his shrewd, practical intelligence, and his integrity. For many years he acted as land-agent to Mr. Newdigate, a wealthy landowner of Warwickshire. George Eliot's early life, therefore, was spent among pleasant surroundings in a charming section of rural England. She was sent to various schools, one at Attleboro, one at Nuneaton, and later, one at Coventry whither the family moved. She was proficient in languages, music, and composition.

Her mother's death, in 1853, forced upon her many household cares and gave her but little time for the reading and studying which she loved. She had an active mind, however, and dreamed and thought far beyond her years. At Coventry she became acquainted with people far less orthodox in religion than her bringing up had forced her to be, and through their influence she delved deeply into philosophy and became far more of a free-thinker than her father in any way approved. Her attitude toward religious matters, indeed, almost led to an open breach between them.

In 1846 her literary work began—for the most part translations of foreign writers—Strauss's *Life of Jesus* and some of the philosophy of Spinoza. She was for some time associated with the *Leader*, a weekly newspaper much like the Westminster Review.

On the death of her father in 1849, she went to Geneva, broken in health and spirits, where she remained for about a year. When she returned from the continent she began to write for the *Edinburgh Review* and, in 1851, she became its assistant editor. Through this work she became acquainted with such people as Herbert Spencer, Thomas Carlyle, Harriet Martineau, and George Henry Lewes. With the latter she formed a friendship, which

though it could not end in a legal union, both regarded as binding as marriage.

With her association with Mr. Lewes, her real literary career began. He was her inspiration and adviser. *Blackwood's* magazine published her first work of fiction—*Scenes of Clerical Life,* a picture of commonplace rural life, made vivid by her own early experiences and observations. *Adam Bede,* another novel drawn from her own experiences, followed in 1858. This book made her literary reputation. *The Mill on the Floss,* in which the character of Maggie Tulliver is said to be George Eliot herself, was published in 1859 and two years later came *Silas Marner.* From the point of view of plot and artistry, *Silas Marner* is considered her most nearly perfect novel.

With the publication of *Silas Marner,* her store of rural experiences ended. Her next novel, *Romola* (1863), is a story of Florence in the days of Savonarola. *Felix Holt* (1856) is the study of a fiery radical. *Middlemarch* (1871), a study of provincial life, and *Daniel Deronda* (1876), an idealistic picture of the Jew, complete the list of her most important books. In these later novels, she has not used the fine restraint and proportion which she shows in the earlier books. The wealth of historical detail and the minute description hamper the progress of the story and sometimes make the meaning obscure.

Besides the novels, she published numerous essays and poems, chief among the latter—*The Spanish Gypsy* (1864) and *The Legend of Jubal* (1870).

The literary work of George Eliot really closed with the death of Mr. Lewes in 1878. In May, 1880, moved by the great need which dominated her life, to depend upon someone for affection and support, she married J. Walter Cross, a friend of many years' standing. This marriage lasted but a few months, however, for she died in December of the same year. It is to Mr. Cross that we owe the very intimate picture of the life and innermost feelings of George Eliot which we find in his edition of her journal and letters.

As a writer of fiction, she holds high rank in the world of letters. Her novels all show a wealth of humor and an infinite power to understand human nature. Her character drawing is delicate,

accurate and sympathetic. Her pictures of middle-class English life are hardly surpassed anywhere in English literature, and her plots are close-knit, deft, and logical.

SILAS MARNER

Principal Characters

SILAS MARNER.... A weaver; a solitary, miserly character, and an object of fear on the part of the people of Raveloe.

GODFREY CASS.... A weak-willed young man, eldest son of Squire Cass.

DUNSTAN CASS.... Godfrey's brother; a reckless and dissipated fellow.

DOLLY WINTHROP. The village nurse.

MOLLY FARREN.... A bar-maid; secretly married to Godfrey.

EPPIE ..... The daughter of Molly and Godfrey.

SQUIRE CASS ..... Leading citizen of Raveloe.

Minor Characters

Village Aristocrats:

DR. and MRS. KIMBLE
REV. and MRS. CRACKENTHORP
MR. LAMMETER
PRISCILLA LAMMETER
MRS. OSGOOD

Villagers at the Rainbow Inn:

BEN WINTHROP..... Wheelwright
MR. MACEY..... Village clerk
MR. TOOKEY..... Assistant clerk
MR. SNELL..... Landlord
MR. DOWLAS..... Farrier
BOB LUNDY..... Butcher
JEM RODNEY..... Poacher

Time of the Story: Early part of the nineteenth century.

SYNOPSIS

PART I

Chapters I-II

Long ago, when factories had not yet interrupted the hum of spinning-wheels, and education limited its followers to a very few, superstition was wont to hang around anything that was new or strange. One of these queer objects was Silas Marner whose connection with the villagers of Raveloe extended only to the immediate business of selling his hand-woven linen. Because of his reticence, Silas was looked upon with suspicion. Because of his peculiar appearance and his susceptibility to cataleptic fits, he was shunned and feared. In fact there were some who claimed that he was in league with the Evil One and condemned him for even his rare acts of kindness.

Silas Marner's relationship with mankind, however, had not always been of this sad nature. Fifteen years before the story begins, Silas was a well-known and highly respected member of a weaving community at Lantern Yard, a town in Northern England. He was an active member of the little church there and a friendly, open-hearted man. He numbered among his friends a man named William Dane and was betrothed to a young servant-girl named Sarah. One day the deacon of the church fell ill, and since he had no near relations, it was necessary for the members of the parish to attend him. Silas and William Dane took turns at the night watch. It so happened that Silas, while taking his turn, was seized with one of the strange cataleptic fits to which he was subject. When he came to himself, he found that the deacon was dead and that William Dane had not come. He was summoned to the church after he had reported his story, and there he was accused of robbing the deacon of the church money. As evidence, his

pocket-knife was displayed, supposedly found where the money had been kept. Silas's home was searched and the bags which had held the money were found. In place of trial by jury, which we have today, lots were cast, and the lots declared Silas guilty. Although he remembered that William Dane had had the pocket-knife, and although he realized Sarah was in league with William, he could get no redress. Lantern Yard accepted the decision of the lots. With his faith in all mankind shattered, and with a loss of confidence in the justice of God, Silas left Lantern Yard and moved to Raveloe, a rich village in the farming district of Central England, and there lived in solitude—a poor, weak, simple creature. His needs were few, and his income from his weaving comparatively large. It is not strange, then, that a craving for something to love found satisfaction in the surplus money. He loved to play in gold; the very color and shining roundness of the guineas grew to attract him more and more. He loved to watch the pile accumulate, to count the guineas over again and again after the work of the day was done, and then in the stillness of the night stealthily to hide them under the bricks of the floor, smoothing the sand over carefully that none might see nor suspect.

This solitary life of his, however, was destined to be linked with his neighbors in a most unusual way.

Chapters III-IV

The scene changes to the so-called "high life" in Raveloe. The oldest and most respected family of Raveloe is that of Squire Cass. Dunstan Cass, the Squire's second son, is as mean a person as can be found in the whole country side. Godfrey, the oldest, is popular and handsome, but there have been ugly rumors about him of late, and it is whispered about the village that if he does not mend his ways, Miss Nancy Lammeter will bestow her hand elsewhere.

Our first meeting with the two brothers finds them in the midst of a quarrel. Dunstan is black-mailing his brother. Godfrey has unwisely handed over to his brother the rent from one of his father's tenants and must in some way replace it. Dunstan has the upper hand of his brother, because he is aware that Godfrey is married to Molly Farren, a woman of low character and a victim of drugs. He holds this knowledge over Godfrey's head and threatens to reveal the secret if Godfrey does not continue to supply him with money.

Arrangements are finally made for Godfrey's horse, Wildfire, to be sold to supply the missing money to the Squire. Dunstan insists upon negotiating the matter. Before this proposed sale is accomplished, however, Dunstan, hurdling a high fence, kills Wildfire. On his homeward way, flicking Godfrey's gold-mounted riding-whip in his hand, the idea comes to him that he can borrow money from the old weaver, Silas Marner, who, it is whispered about the village, is quite a miser. Through the dusk and gathering mist, he sees the cottage by the Stone-pits with a light within. He raps on the door and to his surprise finds it open. He pushes it open, walks in, and finds the house empty. It is then that the idea comes to him that he will steal the miser's gold. Checking up in his mind the three places where a poor man hides his money—the thatch, the bed, or a hole in the floor, he makes careful search and discovers two well-filled money-bags, repairs all disturbance he may have made, and goes out into the night.

Chapters V-VII

Silas Marner returning home, happier than usual because of an unexpected gift he has received, turns to his nightly joy. He finds the gold gone. After a lengthy, terrified search, he for the first time turns to his neighbors and runs to the Rainbow Inn for aid in catching the thief. The

villagers listen to the pitiful wailings of Silas and offer help; but the search, conducted that night and for many days after, is without avail.

Chapters VIII-IX

Dunstan does not return to the Red House. His frequent absences from home have been felt as a relief at all times and consequently his protracted absence this time brings no comment. Godfrey, however, is forced to confide to his father the loss of the money, and although he longs to confess, also, his unwise marriage, he has not the strength of mind to do so. He finds himself, at the end of the interview with the Squire, more entangled than ever, for his father commands that he urge his suit upon Nancy Lammeter and bring about an engagement without more delay.

Chapter X

In the meantime, no one can measure the depth of Silas Marner's despair. The only thing in the world that he loved is gone and with it his hard-won content. One of Silas's greatest friends is Dolly Winthrop—for the village has never allowed him to sink back into that state of utter desolation—and it is Dolly who visits him and attempts to rouse him from his black despair. She is the one to whom the whole village turns when help is needed, and even Silas, though he could not admit it even to himself, is less dreary after her visit with her little son, Aaron.

Chapters XI-XIV

On New Year's Eve a great party is being prepared at the Red House. All the villagers come, dressed in their best. The Squire is genial and hearty. There is to be dancing and feasting. Godfrey determines to forget his troubles for a time and make himself agreeable to every one, especially to Nancy whom he loves.

It is on this night that Godfrey's wife, Molly, determines to go to the Red House and tell her story. With her little girl in her arms, she starts toward the village. It is very cold, and she grows weary. She takes a dose of opium and then, lulled by its influence, sinks down into the snow near Marner's cottage. Now, it was Silas' custom to stand in his doorway of an evening, perhaps with some faint hope that his gold might miraculously return. On this night the old cataleptic fits overtake him, and the little girl, attracted by the light from the cottage door, creeps over the snow and finds her way to Silas Marner's hearth unnoticed.

When Silas regains consciousness, he closes the door and goes over to the fire-place. Attracted by the golden hair of the child, his near-sighted eyes at first believe that his gold has returned, but his hands, reaching down, touch soft curls. When the child awakes, she cries pitifully for "mammy." Her wet boots lead Silas to investigate and he follows her tracks until he comes upon Molly's body in the snow.

Silas hastens to the Red House with the child in his arms. The party is at its height, but all follow Silas as he tells of the half-frozen woman. Godfrey recognizes the child, follows the others, and hears Molly pronounced dead. He makes no sign of recognition, however, nor does he claim his child. It is suggested to Silas Marner that the child be handed over to the parish, but Silas refuses to part with it. It reminds him of his little sister, dead so many years. He determines to keep her, to name her Hephzibah after his mother and sister—although this is softened to "Eppie"—and to bring her up as his own. The village is at first surprised, but soon they look upon Silas in a new light. Where he met with cold looks and isolation before, now all is friendly advice and affection. Mrs. Winthrop is a great help, and although Silas cannot bring himself to punish the

child even when Dolly says it should be done, Eppie's natural sweetness of nature keeps her from being spoiled.

Chapter XV

As for Godfrey, it is his nature to let things slide. He will not quarrel with what he thinks is his good luck. He will help the weaver, of course—with money, but there seems to him no need to spoil the happy future which is opening up to him. Dunstan, he is sure, will never return; Nancy Lammeter is looking at him more kindly than she has for a long time; he has done with his old wild ways forever.

Part II

Chapter XVI

Sixteen years have passed since Silas found Eppie and adopted her. The years have wrought changes. Eppie has grown to be a charming girl. Silas, older and grayer, shows the contentment and happiness that her love and care have brought. Aaron, Dolly Winthrop's son, has grown into a handsome youth and is an ardent admirer of Eppie.

Chapter XVII

At the Red House the years have run on quietly. Dunstan has never returned. The marriage of Godfrey and Nancy has not been unhappy, yet neither has it been happy. For Nancy is childless, and this is to both Godfrey and Nancy a great grief. Godfrey has urged adoption, thinking always in his heart that it will be an easy thing to take Eppie from Silas, but Nancy with some idea that adopted children "turn out bad" has always refused.

Chapter XVIII

With the draining of a certain section of land, the Stonepits go dry. Dunstan's skeleton is discovered wedged be-

tween two great stones, by his side the money-bags and Godfrey's riding-whip. Godfrey breaks the news to Nancy and then, in a sudden burst of contrition, tells her of his first wife and his child, Eppie. Nancy rebukes Godfrey for not having told her sooner and decides that the best course now is to adopt Eppie.

Chapters XIX-XXI

Together, they go to Silas Marner's cottage, but they find the task of securing Eppie's consent harder than they had expected. Eppie clings to her foster-parent, from whom she has received nothing but love and kindness, is inclined to resent the intrusion of the Squire, shows no concern at all about changing her "station in life," and announces that she is going to marry Aaron Winthrop and remain with Silas.

Godfrey and Nancy return to the Red House, saddened and discouraged. Godfrey realizes at last that debts of the spirit can not be paid like money debts "with interest" at another time, and knows that in not claiming Eppie long ago he has let the best of life go by.

In the little cottage, Silas, freed from the long fear that Eppie will some day be taken from him, tells her of the tragedy of his youth. He decides to return to Lantern Yard and see if in some way the fact of his innocence has been discovered. The Lantern Yard episode must, however, remain unsolved, for the town has grown to such an extent that Silas scarcely recognizes it and there is no one who can identify Silas. Nevertheless Silas returns to Raveloe not at all unhappy, for the love of Eppie has driven all despair from his heart and he is quite content to trust in the ways of Providence till he dies.

The story closes with the marriage of Eppie and Aaron. The wedding takes place in the most beautiful time of the

year, and Eppie is the most beautiful of brides, garbed in a wedding-dress, the gift of Mrs. Cass. Silas is to live with the young people who will give him the loving care he craves.

CHARACTER STUDIES

Silas Marner

Silas Marner, whose bent, frail figure and large, protuberant, near-sighted eyes made him the butt of the villagers and the legitimate prey of the small boy of Raveloe, is a man whose sensitive spirit has been crushed by injustice. Bereft of his friend, his sweetheart, and his good name, his one idea is to hide, and so avoid his fellow human-beings that he can never be hurt again. Yet the greatest need of his nature is something to love. Little kindnesses crop out, an old brown jug is mourned when by accident it is broken, and finally, as the need grips him more and more, he turns to the bright, hard, shining gold pieces and upon them lavishes his affection. With this barrier between himself and the possibility of any human relationship, his isolation might have been complete, had not fate decided otherwise. The gold is stolen, and with its departure Silas learns that human nature is essentially kind, for the villagers, forgetful of their former animosity and superstitious fears, give him kindly counsel and sympathy. In his despair he hardly realizes that the barrier is down, but with the coming of Eppie the flood-gates of his affections are again opened, confidence returns to him; he no longer shuns his neighbors nor views the world with bitter eyes. That the old hurt is entirely gone is shown when even the fact that his innocence can never be established in Lantern Yard has no power to shake his faith; and that he can offer to give up Eppie, the dearest thing in life to him, reveals how far in development he has grown.

Dolly Winthrop

Dolly Winthrop, without whose aid it is questionable whether Silas could have succeeded with Eppie, is the typical, motherly housewife whose day seems all too short unless she rise at half-past four. She is tactful, ever-ready to aid in distress, thoroughly sincere and sympathetic. The whole village turns to her and it seems as though neither funeral nor wedding could be held without her. Even when most despairing, Silas can always be roused from his apathy by her cheerful presence, and when in happier circumstances he seeks advice, her good sense and unwavering faith are never failing.

Godfrey Cass

Despite all his good looks and charming manners, Godfrey Cass is a moral coward. A love of ease and an unwillingness to accept responsibility for wrong-doing make him an easy prey for his vicious brother. He fears to tell his father of his weakness and evil-doing; he becomes more and more entangled in deceit and black-mail; he looks constantly for some lucky chance to extricate him from his difficulties.

When for a time it seems as though things were going his way, he seizes the apparent opportunity and turns his back upon the past. Clinging to the belief that Dunstan will not return, that no one will know of his unhappy marriage, and that he can "make it up" to his child, Eppie, without acknowledging her as his daughter, he marries Nancy Lammeter and settles down to what promises to be a happy, orderly life. But the unhappiness of unfulfilled desire follows him. He has refused to acknowledge his child; he is given no opportunity to acknowledge another. Somehow the marriage with Nancy loses its fine flavor, and he grows stale and old. The finding of Dunstan's body brings out

the whole confession, but Godfrey discovers that things of the past cannot be made right; and that there are some debts that cannot be paid like money debts.

Dunstan Cass

Quite different from his brother Godfrey, is the leering, jealous, unreliable Dunstan Cass. He is fundamentally vicious. He does not know the meaning of truth and will sacrifice all ties of blood to secure money. He is full of self-assurance and conceit. Godfrey is no match for him, and Dunstan has gradually fleeced him of all his possessions through his knowledge of his brother's unhappy marriage. "You must keep me by you as your crooked sixpence," says he, and Godfrey knows how unfortunately true the statement is.

There seems to be no gleam of good in Dunstan's nature and his disappearance after the theft of Silas's gold is regretted by no one.

Eppie

Eppie is charming and delightful. As a child her win some ways endeared her to all. In her youthful maturity she is of a spring-like freshness and beauty that goes to the hearts of all who know her. She is universally loved, by none better than her foster-father to whom she has given back his soul. Bitter, indeed, is it to Godfrey to see what loveliness he has wilfully thrown aside. Eppie, however, has an innate justice and sternness of nature. No promises of a "higher station" nor the luxuries or advantages of life can make her change fathers. To Aaron, she is all the happiness in the world, and with him as husband she is more than content.

Nancy Lammeter

When the story opens, Nancy Lammeter is the belle of Raveloe. Loved by many, she is the apple of her father's

eye and the joy of her plain sister Priscilla. In character, she has very strong ideas of "what is right" and a very keen sense of justice. She is a little narrow and hard in her views and unswerving in her decisions. Brought up, as she has been, in the little village of Raveloe, she lacks some of the essentials of a good education, but she is an excellent housewife and delightfully neat. Nancy is a very lovable young woman and a very dutiful daughter, a girl who, one would think, would make a very enviable wife for the young Squire.

The Nancy that we meet sixteen years later is gentler and sadder than the young Nancy. She is not nearly so unbending as in her youth, and the sorrow that her childlessness has brought her shows itself in the softening and mellowing of her whole nature. It is an older, more tolerant Nancy that forgives Godfrey his long deception; whose sense of justice urges her to adopt Eppie and to say that a child of his would always have been welcome in her heart.

THE STYLE

In the story of *Silas Marner, the Weaver of Raveloe,* George Eliot has drawn certain types of people in rural England with a very sure and accurate touch. She has the power to place herself in the position of her characters and to see things with the eyes of the men and women whom she is portraying. She enters into their lives and creates the illusion that their conversation and way of doing things is a reality. This makes it possible for us to know her characters and to follow their line of thought just as though they were living, breathing, human beings.

Her plots are usually simple and the field of action narrow. There is one thing, however, which gives them uncommon strength, and that is the stern logic with which the stories develop, bringing about a conclusion in accord with

the deserts of the characters. This has sometimes caused her to be called "didactic"—that is, too willing to point a moral or to preach a sermon, but the dramatic quality of her work, her interwoven humor and pathos lift her out of the class of the mere moralist.

She has a quaint, homely style, sometimes a bit awkward and cumbersome when telling the story herself, but in the conversation of her characters she is very clever both in catching the tone, and in adapting the language to the rank and personality of the one speaking.

QUESTIONS

1. Write a composition of at least four paragraphs on one of the following subjects, using the given outline:
   - A. *The Development of the Character of Silas Marner.*
     1. His character in the beginning.
     2. Changes brought about by his loss of sweetheart and friends.
     3. Changes brought about by his love of gold.
     4. Changes brought about by Eppie.
   - B. *The Village of Raveloe.*
     1. General description of the village.
     2. The gentry and the village folk.
     3. The Red House and the Rainbow Inn.
     4. Social life in Raveloe.
   - C. *The Redemption of Silas Marner.*
     1. His character as we first see him and his relations with the community in Lantern Yard.
     2. Great changes in his character, reasons for these changes, and his relations with the community in Raveloe.
     3. The coming of Eppie into his life.
     4. The ways in which Eppie brings him out of himself and into the life and sympathies of the community.
     5. The redemption.

2. What is the central thought of *Silas Marner*? Show how this thought is worked out in the relations between Silas Marner and Eppie.
3. Mention three weak traits in the character of Godfrey Cass. Under what circumstances and for what reasons did he say, "There's debts we can't pay like money debts, by paying extra for the years that have slipped by"?
4. Show how George Eliot uses irony of fate in bringing Godfrey's secrets to light, in that everything which seems to make him secure eventually leads to his exposure. Show that Godfrey escapes the penalties he has brought on himself only to incur others just as severe in the end.
5. Explain how the time of the story and the secluded situation of Raveloe help to make the story probable.
6. In imagination go into the home of Silas Marner after the baby Eppie has come into his life. Briefly describe Marner, Eppie, and the room, as you see them, and relate some incident of his taking care of her that happened there.
7. Write briefly on one of the following topics with the purpose of giving information to one who has not read the book:
   (a) The people of Lantern Yard.
   (b) Superstition in Raveloe.
   (c) Squire Cass and his sons.
   (d) The village comforter—Dolly Winthrop.
   (e) The Stone-pits.
   (f) The Lantern Yard episode.
8. Select from *Silas Marner* a specially interesting or well portrayed character and state in some detail the way or ways in which the author makes the reader acquainted with this character. Tell in what respect this character is like or unlike persons of the present day.
9. Choose one of the most dramatic scenes in *Silas Marner*. Write a brief account of the situation so that one who is unfamiliar with the book could understand it, and then in a separate paragraph write a vivid description of the scene.
10. Show how, in the course of the story, at least two characters in *Silas Marner* develop or change.

CHARLES DICKENS

1812–1870

Biographical Sketch

Charles Dickens, one of the most renowned of English novelists, was born at Landport, a suburb of Portsmouth. He was the son of a clerk in the Navy Pay Office, who, though well meaning, was utterly improvident and always in debt.

Until the age of nine, Charles was a very much neglected boy. He was sickly and found his greatest pleasure in reading over and over again a small collection of books left by his grandfather. *Tom Jones, Roderick Random* and others of Fielding and Smollett, *Don Quixote* and *The Vicar of Wakefield* gave him his first taste of English literature. At nine he was enrolled in Giles School and for a time his intelligence and eagerness to learn were fostered. Family reverses, however, soon interfered. His father was thrown into Marshalsea prison for debt, and the family moved to a "mean small tenement" in a poverty-stricken suburb of London. It was necessary for Charles, young as he was, to seek employment. A relation, James Lamert, procured a position for him in a blacking-warehouse, where he pasted labels on blacking-bottles for six or seven shillings a week. This episode seems never to have left his memory, but to have always been a source of pain and humiliation to him.

A small legacy enabled his father to leave prison, and the family then took up its abode on Little College Street. Charles was taken out of the shoe-blacking business and placed in Wellington House Academy as a day-scholar. After leaving school, Dickens found employment as a clerk in a lawyer's office. He worked all day at law, and then at night studied shorthand. He progressed rapidly and soon qualified as a reporter. He succeeded in becoming a journalist of note and reported Parliament speeches for various newspapers.

It was at this time that he started to keep that famous notebook of types and characters whom he met, of queer names, of

odds and ends, of bits of conversation, and of surprising events, which was the nucleus of his novels. In December, 1833, he published one of these sketches, *Mrs. Joseph Porter Over the Way,* in the "Old Monthly Magazine." This was followed by nine others in the same paper, signed "Boz." Three years later the first number of *The Posthumous Papers of the Pickwick Club* appeared and Dickens's literary career began. *Oliver Twist* ran in Bentley's "Miscellany" during the years 1837 and 1838, and 1838 saw the first numbers of *Nicholas Nickelby.*

Always Dickens planned a magazine which should contain only his own writings. Such a magazine was *Master Humphrey's Clock.* In this appeared *The Old Curiosity Shop* (1840-1841).

In 1841, Dickens visited America. He was enthusiastically received and returned home in June, 1842, to bring out his *American Notes.* At the beginning of the next year, *Martin Chuzzlewit* appeared, perhaps the most sarcastic of his novels.

In July, 1844, Dickens went to Italy, and the result of his experiences there was summarized in *Pictures from Italy.* This was followed by the *Christmas Books,* which contain the favorite *Christmas Carol, The Chimes,* and *The Cricket on the Hearth.*

Back in London in June, 1845, he became the first editor of *The Daily News,* but a restless wandering fit caused him to resign this work almost immediately. He went to Switzerland, where *Dombey and Son* was started. But away from London, he found it more dear, and returned again after a very short sojourn on the continent. *David Copperfield* (1849) and *Bleak House* (1852) stand out as the most popular of the novels of this period.

The next few years were occupied by a series of public readings and lectures and by his work as editor, first of *Household Words* and then of *All the Year Round.* Both these activities are important because they increased his fame and brought him to the attention of a greater number of people. His return to novel-writing gave us *Hard Times, Little Dorrit,* and *A Tale of Two Cities. A Tale of Two Cities* (1859) is a departure from his usual style, which is that of the character novel. Here, against a background of the French Revolution, he gives a stirring historical romance in which action predominates. A second visit to

the United States in 1867-8 and the unfinished *Mystery of Edwin Drood* complete the life of this very energetic author.

Dickens is past master in the art of character delineation. He has been accused of exaggeration, of sentimentality, of over-rhythmic prose, of melodrama, but, in spite of these obvious faults, there is no English author whose roster of names can be rolled off as living, breathing human beings as can that of Dickens: Mr. Micawber, Mr. Pecksniff, Grandpa Smallweed, Sam Weller, Little Dorrit, the doll's dressmaker, Sidney Carton, Bob Cratchitt, Paul and Florence Dombey, Quilp, Bill Sykes, Squeers, Mark Tapley—the gallery of portraits is without end. The whole of London life is there, the life of the streets, of the middle class, of the proud, and of the lowly.

The events of his early life impressed themselves so much upon his imagination that we find autobiography throughout his books. The prison of *Little Dorrit* was the Marshalsea, through whose dark portals he went so often; Bob Sawyer's lodgings in Lant Street were his own; David Copperfield, the friendless, lonely boy in the warehouse, was Dickens, himself; Mrs. Pipchin was his old lady of Camden Town; Mr. Micawber was drawn from his own father; and so we might continue, citing instance upon instance to show how the life, the heart, and the books of this best-beloved of English authors are one.

A TALE OF TWO CITIES

Principal Characters

CHARLES DARNAY.....A French gentleman living in England.
DR. ALEXANDER MANETTE.....A rescued French prisoner.
LUCIE MANETTE.....Daughter to Dr. Manette.
MISS PROSS.....Lucie's nurse and confidant.
MARQUIS DE ST. EVRÉMONDE.....Uncle to Charles Darnay.
JARVIS LORRY.....Agent of Tellson and Co., bankers.
SYDNEY CARTON.....Law student and idler.
MR. STRYVER.....A bullying lawyer.
ERNEST DEFARGE.....A French wine-seller.
MADAME DEFARGE.....Wife to Defarge.

Minor Characters

ROGER CLY.....Police spy.
JERRY CRUNCHER.....Porter and messenger for Tellson's.
JERRY'S FAMILY
LITTLE LUCIE..Daughter to Lucie Manette and Charles Darnay.
FOULON .....French Revolutionist.
GABELLE.....Agent for the family of Evrémonde.
GASPARD .....French peasant.
THE COMPANY OF JACQUES.
SOLOMON PROSS (JOHN BARSAD)
Brother to Miss Pross—police spy.
"THE VENGEANCE".....Friend of Madame Defarge.
English guards, jailors, judges, lawyers, etc.
French turnkeys, tribunal, mob, etc.
The Wood-sawyer.
The little seamstress.

Characters of Dr. Manette's Manuscript

The peasant boy.
The peasant girl.
The young doctor.
The two French noblemen.

Time and Place of the Story.—The "two cities" are London and Paris. The action of the story takes place in the years just previous to the French Revolution and during the Revolution itself (1775-1793).

SYNOPSIS

BOOK I

RECALLED TO LIFE

A mail-coach containing three timorous and suspicious passengers is lumbering its heavy way to Dover. The anxiety and suspense, which the unsettled times excuse, is intensified by the approach of a muffled figure who hails

the coach and calls for Mr. Jarvis Lorry. This is Jerry Cruncher, messenger for that most respectable of banking-houses in London and Paris, Tellson's and Company. He delivers to Mr. Lorry a dispatch, "Wait at Dover for Mam'selle," and receives in reply, the strange answer, "Recalled to Life."

Jarvis Lorry, confidential agent for Tellson's, has been instructed to aid Lucie Manette in finding her father Doctor Alexandre Manette of Beauvais, who, for some mysterious reason, has been a prisoner in the Bastille for eighteen years. News has come that Doctor Manette is at last freed and it is Mr. Lorry's business, first to acquaint Lucie with the facts about the father she has never seen, and then go to France with her to find him.

Arrived at Dover, Mr. Lorry seeks the Royal George hotel, where he meets Miss Lucie Manette. She is accompanied by a strange, impossible-looking woman, Miss Pross, who has evidently been her nurse and is now her confidential maid, and whose love for Lucie is the strongest factor in her life. Mr. Lorry tells Lucie the sad story of her father, and the two leave for France.

The scene now changes to Saint Antoine, a poverty-stricken section just outside of Paris. Here there are indications that the frenzied and unfortunate peasants will not long tolerate the heartless nobility whose heavy hand is crushing out their life. Before the wine-shop of Monsieur Defarge, the hungry creatures rush to secure the contents of a wine-cask that has been accidentally overturned. Within the shop sits Madame Defarge, with a watchful eye, that apparently sees nothing, and her knitting, from which she is never parted. Within the shop, also, are seated a gentleman and a young girl to whom Madame Defarge calls the attention of her husband. Others there are whom Defarge addresses as

"Jacques" and who, one by one, slip quietly from the room. Defarge leads the gentleman and the golden-haired girl to an attic chamber where they see a very old, white-haired man with a remote and peculiar expression on his face. The old man pays no attention to the intruders but continues his occupation, which is a very careful making of shoes.

Lucie tries to arrest his wandering attention, but that seems impossible. Attracted by the gold of her hair, however, the old shoemaker draws from a tiny package around his neck a hair identical in color and texture, and for a moment it seems as though some vague recollection would struggle through. Arrangements are made by Mr. Lorry to take the shoemaker and his tools away from the garret and Defarge helps them in their preparations to depart. The shoemaker is the once prosperous Dr. Manette whose long detention in the Bastille has reduced him to a broken wreck, whose past is a blank, and who remembers only "One Hundred and Five, North Tower."

BOOK II

The Golden Thread

Five years later we meet Doctor Manette and his daughter, Lucie, in England. Because of Lucie's loving care and ministrations, the doctor has very nearly recovered. Only rarely now are there relapses when his identity is lost and he becomes again the old shoemaker of "One Hundred and Five, North Tower."

Dr. Manette and his daughter have been called as witnesses against a young Frenchman, Charles Darnay, who is being tried for treason, charged with giving the French information detrimental to the English. The trial takes place in the Court of Old Bailey, and after a long

and tedious procedure, Darnay is acquitted by the cleverness of a dissolute young lawyer named Sydney Carton, who points out the flaws in the evidence. He points out the fact that the witnesses against the prisoner, John Barsad and Roger Cly, are paid spies and proves by the chance resemblance of the prisoner to himself, that after all they may be mistaken in the identity of the man who is being accused. At the Old Bailey, we meet again Mr. Jarvis Lorry of Tellson's and the messenger Jerry Cruncher. Both Sydney Carton and Charles Darnay are very much drawn to the sweetness and charm of Lucie and, after the trial, they dine together and drink a toast to her beauty. An antagonism springs up between them, however, almost immediately, intensified possibly by their likeness to each other. Looking upon the intellectual and refined countenance of Darnay, Carton begins to think with regret of his wasted life, but wine, which has for a long time been his master, soon removes any thought of permanent reform from his mind.

Sydney Carton's brains and legal power are being absorbed by Mr. Stryver, a lawyer who is self-assertive, vulgar, and common. As his name implies, he is not the victim of any false modesty, and in a conversation between the two, termed in the story "the lion and the jackal," we learn that he, too, has fallen a victim to the charms of Miss Lucie Manette.

The quiet lodgings of Dr. Manette are in a corner not far from Soho Square. It is a remarkable corner for echoes, and Lucie, who is very imaginative, dreams that the "echoing footsteps" which she hears so constantly will somehow influence her life. Miss Pross is still Lucie's confidant, and though she loves the world to admire and delight in "her Ladybird," she views with no composure the frequent visits of Mr. Darnay and Mr. Carton. Many

are the pleasant Sundays that they spend there, and Mr. Lorry, too, in happy conversation. Once, inadvertently, Charles Darnay brings to the Doctor sad memories of his imprisonment, and once during a great storm, Sydney Carton makes prophecy of the great revolution to come.

Meanwhile in France, conditions grow worse and worse. Monseigneur holds his great receptions and with arrogance and scorn ignores the tragic conditions about him. Slowly the company of "Jacques" increases in strength and lays plans for revenge.

The Marquis de St. Evrémonde, driving carelessly through the outskirts of Paris, on his way to his château, runs over and kills a child. A gold coin, he thinks, will pay for this, but the gold coin is hurled back into the carriage by the frenzied father, and the next day sees the death of the Marquis, with a note fastened to the hilt of the dagger—"Drive him fast to his tomb—This from Jacques." Before the death of the Marquis, however, a conversation between him and his nephew reveals to us the fact that the gentleman we know in England as Charles Darnay is really the heir to the Evrémonde estates. He has forfeited his title and refuses to live in a country where the people are so oppressed.

In another year, Charles Darnay is established in England as a teacher of French. He is now in a position to marry, and begs Doctor Manette for permission to address himself to Lucie. The Doctor agrees, but when Darnay would tell him of his family, he begs that nothing be told until the day of the wedding. We learn that there is another suitor for the hand of Lucie, namely, Mr. Stryver, who feels that he would be doing the lady an honor. Sydney Carton is able to protect Lucie from such unwelcome attentions, and he, himself, knowing that he is lazy, drunken, and without hope of any future, tells her of his

deep love, not from any idea of winning Lucie, but that she may know that there is in the world "a man who would give his life" to save the life of one whom she loves.

In the village of Saint Antoine it becomes known to Madame Defarge, through the spy, John Barsad, that Lucie Manette is to marry the young Frenchman, Charles Darnay. This information seems to have a very curious effect both upon Madame and her husband.

The wedding between Lucie and Charles Darnay takes place. So great is the disturbance in the mind and the heart of the Doctor, however, on hearing of Charles Darnay's parentage, that for nine days after the wedding he reverts to his old occupation of making shoes and knows nobody. When he comes to himself again, Doctor Manette gives permission, at Mr. Lorry's earnest request, that the shoemaker's bench and the tools be destroyed. Mr. Lorry, who has been a most faithful attendant and watcher through all the days of the relapse, feels that only so will the old memories be forever stilled.

Lucie's "echoing footsteps" continue growing louder and louder as the years pass, until finally, on July 14, 1789, the company of Jacques, together with the Paris mob, besiege the Bastille and destroy the historic prison. "Old Foulon," the minister of finance, is the first to suffer at the hands of the enraged people. Defarge and many of the villagers from Saint Antoine rush through the prison, releasing prisoners, opening the secret cells, burning the records, in the wildness of their exultation. Defarge, himself, goes to One Hundred and Five North Tower, finds the initials of Alexandre Manette, searches the room most carefully, and then commits it to the flames.

The fury of the mob vents itself on Gabelle, collector of

rents and taxes for the family of Evrémonde. The château is razed to the ground and Gabelle is imprisoned, preliminary to being brought before the tribunal.

And now the Revolution begins to stretch its long arm toward England. The fear of echoing footsteps becomes justified. Gabelle writes a pitiful letter to Charles, "Monsieur, heretofore the Marquis," begging for succor. Mr. Lorry is about to start for Paris on business for Tellson's, and to him Charles entrusts a verbal reply to Gabelle, promising help. The "lodestone rock," however, draws him toward the home of his fathers and, leaving two letters of explanation, one to Lucie, and one to Doctor Manette, Charles Darnay leaves England for France.

BOOK III

The Track of a Storm

When Charles Darnay arrives in France, he finds himself in the toils of the Revolutionists. At every step of the way he is stopped and interrogated. The fact that he is of the hated family of Evrémonde is sufficient. That he has renounced his heritage and spent most of his time in England is of no matter. He is finally led to the prison La Force, pending investigation by the tribunal. Defarge is instrumental in his arrest, and to Darnay's appeal turns deaf ears. His duty is to the people of France. Darnay finds to his dismay that he is not only arrested on an indefinite charge for an indefinite time, but that he is placed "in secret," that is, in a cell by himself.

Meanwhile, Mr. Lorry of Tellson's completes his business, congratulating himself that all friends of his are safe in England. Hardly has the thought entered his head, when the door of his apartment suddenly opens and Lucie and her father enter with the news that Charles, in France on some errand of generosity unknown to them,

has been stopped at the barrier and arrested. Doctor Manette, feeling sure that his being a Bastille prisoner will be of inestimable help, says that he can rescue Charles. He looks out of the window and, seeing a crowd of mad, wild people sharpening their weapons at a grindstone, goes out among them determined to find someone who will take him to La Force.

Mr. Lorry takes Lucie, her child, and Miss Pross to a nearby lodging. Here Monsieur Defarge comes with a note from the Doctor and one from Charles, saying that all will be well. Defarge conducts Lucie and Mr. Lorry to Madame Defarge, who treats them coldly, pointing out to Lucie that the fate of one wife and mother is nothing in such a time of stress. For more than a year the Doctor is obliged to work for the release of Charles. Finally the day of the trial arrives, and, true to his belief, the Doctor's past sufferings help him now and Charles is set free.

No sooner is Charles released when a knock on the door announces other citizens of the Republic. Charles has been accused by the people of Saint Antoine, principally Madame Defarge and her husband, and is again arrested and thrown into prison—this time, the Conciergerie.

Sydney Carton arrives in Paris. He makes good use of his time by discovering the paid spy, John Barsad, who was instrumental so long ago in Charles Darnay's trial in Old Bailey. Carton knows altogether too much for John Barsad's comfort; enough, indeed, to have him apprehended either in England or in France. This hold over John Barsad, who is turnkey at the Conciergerie, makes it possible for Sydney Carton to extract the promise from him that he may pass in and out of the prison whenever he chooses. After his interview with John Barsad, Carton seeks Mr. Lorry, and, after a long conversation, drifts away to a poorer section of the city where he procures certain powders from a chemist.

Charles Darnay is called before the tribunal, where it is announced to the astonishment of all that the chief witness against him is Doctor Manette. In searching the North Tower, Defarge had found a diary written by the doctor in which the story of his imprisonment is set forth.

Summary of Doctor Manette's Manuscript

The paper was dated 1767.

Doctor Alexandre Manette of Beauvais, and later of Paris, then a young physician, was summoned one night by two unknown noblemen. He was called upon to attend a young girl who had been wronged by one of the men. Not only had she been wronged, but her husband and her father had died of their cruelty and in another room her brother lay mortally wounded because he had tried to avenge her. The woman died in agony and the young man also, but not before he had told the whole sad tale to the Doctor. A younger sister had been taken far away so that she might be out of the power of these noblemen.

Doctor Manette decided that no matter what the risk might be, so cruel a deed must be reported to the authorities. This he did in writing, but not long afterwards he was brought to the Bastille, the letter that he had written was shown to him, and there he was incarcerated.

At the end of the manuscript, the Doctor cursed the descendants of the family to the last of the race.

The name of the two young noblemen was St. Evrémonde; and Charles Darnay is the last of the race.

Amid the roar of the tribunal, the prisoner is ordered back to the Conciergerie with death in twenty-four hours. There is no chance for Darnay now, with such denunciation as this. And furthermore, we learn that Monsieur Defarge was once the servant of the Doctor and that Madame Defarge is the sister of the girl who was so cruelly wronged.

Fearing that Madame Defarge's vengeance will now be turned on Lucie and her child, Sydney Carton works

quickly. He makes all arrangements with Mr. Lorry to cross the frontier, binds him with solemn pledge that he will let nothing delay or alter his course, and then goes to the prison to which, through John Barsad, he has access. He drugs Darnay, changes clothes with him, and effects his escape by remaining in his stead. He depends upon the resemblance between them to prevent detection.

Madame Defarge works quickly too. She goes to Lucie's apartment, filled with wild fury. But she finds only Miss Pross. In a fierce struggle between them—for what will Miss Pross not do to save her Ladybird?—Madame Defarge is killed. By her death, all fear for the success of Sydney Carton's plan fades away and Carton goes to the guillotine to save the life that Lucie loves.

CHARACTER STUDIES

Sydney Carton

In this shiftless, lazy, irresponsible lawyer, Dickens has portrayed a character redeemed by a great love. His lost opportunities and his wasted life—and he is too clever not to realize that his life *is* wasted—make him a sad and bitter figure as he droops over the wine-glass or broods in some unsavory corner. By one act of self-sacrifice, however, he establishes his claim to immortality. But this redemption is not the work of a moment. Dickens has allowed us to see the warped nature unfold bit by bit as the true nobility of Lucie's character makes itself felt. To Lucie, the change in Carton shows itself first, then, less positively, perhaps, to Darnay. Toward the end, even Mr. Lorry who, business man as he is, must ever look with scorn upon a waster, feels the strength that has been of such late growth and admits him to the circle of respect and friendship.

Yet it must be remembered that, though capable of this one great sacrifice, Sydney Carton's nature can not carry

through a daily, sustained effort to live correctly. Something of this he must realize—that, and the joy which he feels in giving happiness to Lucie; and because of these things the guillotine has for him no terrors.

Lucie Manette

We see Lucie more through her effect on others than very clearly in herself. She is sincere, frank, loving, and very loyal. To her father she is the golden thread that brings him back from the land of shadows and sad memories. To her husband, she is a bright, shining light that saves him from utter despair and despondency; to Sydney Carton, she is the ideal of all that is fine and beautiful in womanhood.

Charles Darnay

Charles Darnay is the conventional figure of romance—handsome, popular, cultured, of fine family, and of high principles. The cold-hearted, haughty spirit of the Evrémonde family is lacking in him. He is kindly, generous, and eager to defend the oppressed. Perhaps the promise made so long ago to his gentle mother, "Thou wilt be faithful, little Charles?" has remained with him and guided him through life. His way is strewn with obstacles, misfortune and danger follow him throughout the book; yet because he is the hero of romance, the way is finally cleared, and he is permitted to live happily ever after.

Doctor Manette

Both in his unselfishness and sympathy for other human beings, Doctor Manette is an arresting figure. The long years of the Bastille imprisonment have taken their toll, but they cannot altogether wreck him. Thanks to gentle Lucie's care, there are years of comfort and happiness for him. That he has great powers of endurance, both of mind and body, we cannot help but admit when we see him

walking so fearlessly among the frenzied people of France, deliberately drawing upon his own awful suffering and tragic memories for the sake of another. Even his last, sad breakdown, when he learns that his own lips have condemed to death one dear to him, will have, we know, a happy outcome.

Jarvis Lorry

No discussion of *A Tale of Two Cities* would be complete without a consideration of Mr. Lorry. So wholesome, so business-like, so gentle and so kind, we follow him through the routine of his days. His devotion to "Tellson's" comes first—nothing must touch that old and venerable concern, whose trust is in him. But his love for Lucie runs Tellson's a close second, and for her happiness there is nothing that he will not do. We see him in the parlor of the Royal George, smoothing down the neat little flaxen wig, breaking to her as gently as he can the sad story of Doctor Manette. We see him in Paris stanchly protecting the sad and terrified wife, and again, looking upon Sydney Carton with eyes of surprised respect, promising that all directions for the safety of Darnay's family shall implicitly be followed.

Madame Defarge

A stern, implacable figure, Madame Defarge stands out as an embodiment of vengeance. Knitting, always knitting, she seems hardly to see what is going on about her. Yet there is no name, no fact, no vow of future revenge that fails to be woven into the intricate pattern of the wool. The wife of the wine-shop keeper is described as a handsome woman with a steady face and great composure of manner. Her husband stands in awe of her and there is none in the little village of Saint Antoine who dares gainsay her. She is utterly without pity, hard, merciless,

and unchanging. No gentle beauty of Lucie and her child can soften her, no pleading of a man made old by imprisonment and sorrow, no tortured outcry. She moves on, unswerving, a dominant force in the Revolution. We would respect her more, however, if this driving force were really her protest against injustice, and her feeling were for the people of France, but after all her fury is governed by a desire to avenge a wrong done to her and her own family, and her power as a leader loses dignity in her thirst for the extermination of a single name.

QUESTIONS

1. Give an account of the first trial of Charles Darnay, using the following outline:
   (a) The place where the trial was held.
   (b) The crime of which he was accused.
   (c) The incidents in the trial.
   (d) The main witnesses and their testimony.
   (e) The verdict.
2. Describe the feeling that existed between the nobility and the lower classes. Relate one incident that reveals this feeling.
3. Dickens says in *A Tale of Two Cities:* "Far and wide lay a ruined country, yielding nothing but desolation—Everything was bowed down, dejected, oppressed, and broken. Habitations, fences, domesticated animals, men, women, children, and the soil that bore them—all worn out—Monseigneur as a class had, somehow or other, brought things to this." Explain how "Monseigneur as a class" had brought about the condition described in the foregoing quotation. Cite instances from the novel to illustrate your explanation.
4. Write on the following:
   (a) How an innocent man came to be shut up in the Bastille.
   (b) How a condemned man escaped the guillotine.
   (c) How the death of a child brought about the murder of a nobleman of France.

5. Describe from *A Tale of Two Cities,* either the château of Monsieur the Marquis, or the suburb of Saint Antoine in Paris, or Dr. Manette's home in Soho.
6. Compare and contrast *A Tale of Two Cities,* as an historical novel, with *Ivanhoe* or other novels by Scott, or with *Henry Esmond.* Does Dickens introduce any actual historical characters?
7. Write an interesting essay on one of the following:
   (a) A visit to Tellson's bank.
   (b) Jerry's fishing.
   (c) The "Grindstone."
   (d) Endless knitting.
   (e) Room One Hundred and Five—North Tower.
   (f) "A life you love——"
   (g) The storming of the Bastille.
8. The central theme of *A Tale of Two Cities* is the attempt to fulfill an oath of personal vengeance. Show how all threads are woven together to this end.
9. Characterize the following:
   (a) Charles Darnay and Sydney Carton—a study in contrast.
   (b) The Shoe-maker and Dr. Manette.
   (c) Madame Defarge and the Vengeance.
   (d) John Barsad and Solomon Pross.
10. Dr. Manette's manuscript is a complete story in itself. Why is it given to us entire? Does it spoil the unity of the tale as a whole? Point out touches by which Dickens has made it seem like the diary of a real prisoner. Mention some mysteries and allusions earlier in the book which are now cleared up.
11. "The character of Sydney Carton is the only one in the story that shows change and development in the action." Prove this statement and trace the development through its various steps and causes.
12. Dickens' method of dealing with the history of the period is to invent type characters such as the Marquis and Defarge. Name other such type characters and discuss their importance to the story.

NATHANIEL HAWTHORNE

1804–1864

Biographical Sketch

Nathaniel Hawthorne was a descendent of the Puritans who came from England to Massachusetts in the early part of the seventeenth century. One of his family was a prominent judge during the time of the Salem witchcraft tragedies and many of his ancestors were stern, seafaring men.

Hawthorne's early life encouraged his naturally shy and retiring disposition. His mother became a recluse after the death of his father and the quiet house in Salem was never disturbed by company—in fact the members of the family, themselves, rarely met or conversed even at meals.

Hawthorne was a delicate child and for a time studied at home. Most of his days were spent in reading and dreaming over the old books in his father's library. Some time was spent in Sebago Lake, a wild, thinly settled part of Maine. But here again his days were for the most part solitary, devoid of human companionship.

In 1821 he entered Bowdoin College, where he met Longfellow and Franklin Pierce, later President of the United States. Beyond his friendship for these two men which lasted his lifetime, he continued in the solitary way of his youth. After graduation, he returned to Salem, where for a whole year he lived in retirement, trying his hand at many literary experiments, most of which he burned.

In 1836, he went to Boston to become editor of the *American Magazine,* a venture which proved unsuccessful. In 1837, he published the first series of *Twice Told Tales,* but his literary work made little stir. From 1838 to 1841, he held the position of weigher and gauger in the Boston custom-house, a political appointment, but with the downfall of the Democratic party he was displaced and for a few months he became associated with the

Brook Farm Community at West Roxbury, Massachusetts. The "Brook Farm experiment" was an attempt to form a society or family of intellectual people who planned to live together, and, by sharing the necessary work, reduce it to a small amount, and so have leisure for studies and intellectual labor. Hawthorne said of it, "I went to live in Arcady, and found myself up to my chin in a barnyard."

The year 1841 saw the publication of *Grandfather's Chair* and *Famous Old People,* stories of New England history told for children; 1843, *The Liberty Tree, Last Words of Grandfather's Chair, Biographical Stories for Children,* and a second edition of *Twice Told Tales.* In 1842 he had married Miss Sophia Peabody, one of his early friends, and established himself at Concord. *Mosses from an Old Manse,* published in 1846, is a description of his happy homelife there. In 1845 he was appointed surveyor of the port of Salem and held this position until 1849. During these years, *The Scarlet Letter* slowly took shape in his mind. It appeared in 1850 and was an instant success. Hawthorne went to live at Lenox and then came years full of successful literary activity—*The Wonder Book, True Stories, The Snow Image and Other Twice Told Tales* and *The House of the Seven Gables,* all in 1851; and in 1852, *The Blithedale Romance,* a shadowy echo of his Brook Farm experience.

In 1852, Franklin Pierce became a candidate for the presidency and Hawthorne wrote a life of his friend for campaigning purposes. He was appointed United States consul at Liverpool, a position which he resigned in 1857, spending the next two years in travel on the continent. He lived for some time at Rome, and this foreign experience produced from his pen *The Marble Faun* (1860) and *Our Old Home* (1863), a collection of sketches of English scenes and experiences.

He returned to America in 1860 and lived again in his old residence at Concord. In the spring of 1864 his failing health forced him to the mountains of New Hampshire, but he died on the trip. His death revealed many plans for further writing—ideas for romances, more or less completed sketches for stories, interesting memoranda of different periods of his life.

His four great romances are all studies of an ethical nature. In *The Scarlet Letter* the different effects of confessed and hidden guilt are contrasted. In *The House of the Seven Gables* the weight of an inheritance of ill-gotten gain rests upon a family for all generations. *The Blithedale Romance* shows the danger of an unregulated enthusiasm and *The Marble Faun* presents the problem of a personal God. The struggle between instinct and conscience is repeated again and again in the themes of his stories —that and the idea that youth can be restored by some mysterious potion seem to have had a never-failing fascination for him.

THE HOUSE OF THE SEVEN GABLES

Principal Characters

MATTHEW MAULE ..... Long since dead, but still insistent upon his rights.

JUDGE PYNCHEON ..... Present owner of the Pyncheon property, "a stern, relentless man."

HEPZIBAH PYNCHEON ..... Cousin to the judge—"the poor relation" and present incumbent of the House of the Seven Gables.

CLIFFORD PYNCHEON ..... Brother to Hepzibah—for thirty years he had been imprisoned for the murder of his uncle, old Colonel Pyncheon.

PHOEBE PYNCHEON ..... Another cousin—"as pleasant about the old house as a gleam of sunshine."

HOLGRAVE, the daguerreotypist. A lodger in the old house. Last of the old Maule line.

UNCLE VENNER ..... A very old and very wise man.

NED HIGGINS ..... Hepzibah's first customer.

Minor Characters

THOMAS MAULE	Son of the "old wizard," Matthew Maule. Architect of the House of the Seven Gables.
MATTHEW MAULE	Grandson of the "old wizard" whose hypnotic power caused the death of Alice Pyncheon.
OLD COLONEL PYNCHEON	The first of the family on whom the curse of the Maules—"God shall give him blood to drink"—fell.
GERVAYSE PYNCHEON and his daughter, ALICE	Pyncheons in the time of Matthew Maule the younger.

Time of the Story.—About the middle of the nineteenth century.

SYNOPSIS

Chapter I

In the New England town of Salem, halfway down Pyncheon street, is the House of the Seven Gables, the ancestral home of the Pyncheon family. Old and decayed it stands, sheltered by a great elm-tree which has withstood the storms and winds of many years.

Early in Puritan times, Matthew Maule, a poor and obscure man of the village, established his claim to a piece of land by building on it a small hut in which he lived. This piece of land found favor in the eyes of Colonel Pyncheon, a prominent and influential man, and he promptly tried in every way to secure it. A dispute arose which was settled by the death of Matthew Maule. Maule was executed on the charge of witchcraft and the entire village turned out to see him hanged. The Colonel, himself, was there, and saw in the death of his stubborn antagonist a way to secure the

land he so coveted. With the halter around his neck, Matthew Maule perceived him in the crowd and uttered the fatal words that for so long a time were to be a curse upon the Pyncheon family. "God," said the dying man, pointing his finger at the Colonel, "God will give him blood to drink."

After the death of the so-called wizard, it was an easy thing for the powerful Colonel to seize the land. Upon the very site of the old man's hut, it was decided that the family mansion should be erected. The danger and terror of such an attempt made for much gossip in the village, but to this the Colonel remained impervious.

Strangely enough, he called upon the son of the dead man to build him his house, and more strange than this, Thomas Maule accepted the commission in spite of the tragic relations between the two families. So well was the work performed, moreover, that the house still stands today.

As the house drew near completion, the owner thought it fitting to have a house-warming and a ceremony of consecration, to which all the village was to be invited. Great were the preparations made, and on the appointed day the house, then fresh and new, with the shavings, chips and shingles not yet swept away, received within its doors a throng of aristocracy and those of humble birth. They wandered around, commenting freely on this and that, but their host failed to appear. Even at the summons of the Lieutenant Governor, whose presence was a signal honor, the old Colonel remained silent. His servants feared to call him, for his commands had been that he was not to be disturbed, but the high official took it upon himself to intrude and flung open the door of the study. There sat the Colonel. As the villagers crowded through the door, his little grandson ran forward toward the seated figure. Halfway across the room, however, he stood still, uttering a

shriek. The Colonel was dead, and on his beard and white shirt-front were marks of blood. Through the tense air it seemed as though a voice spoke up—"God hath given him blood to drink."

Somehow fortune did not favor the Pyncheon family. It was rumored that a great tract of land had been granted them by the crown, but a certain important document was missing and this claim could never be settled. Slowly through the generations the family had grown smaller and the old house had grown shabby. Some thirty years before our story opens, the head of the family had died, it was supposed, by the hand of his nephew. At any rate, the young man had been accused of such a crime and had been imprisoned. At first he had been sentenced to death, but for some reason this sentence was changed to life-imprisonment.

The man who had met his death in so peculiar a way had been an eccentric old bachelor. Once, while rummaging through some family papers, he discovered a record of the old controversy between Colonel Pyncheon and Matthew Maule and was so convinced of the wrong done to the Maule family that for a time it was feared lest he will away all the Pyncheon property. This fear, however, was not realized, and the House of the Seven Gables went to a nephew, cousin of the man convicted of the murder. This nephew, though wild and profligate in his youth, reformed with his accession to the property and, at the time of our story's opening, has established himself in the town as a person of importance and is indeed called "Judge."

There are but few Pyncheons left to bask in the Judge's prosperity—a son traveling in Europe, the imprisoned Clifford, Hepzibah, sister to Clifford, who lives a poverty-stricken life in the old House of the Seven Gables, and Phoebe Pyncheon, the daughter of a cousin.

As for Matthew Maule's posterity, it is supposed to be extinct.

Chapters II-V

Hepzibah's poverty has at last forced her to action. Long, long ago a Pyncheon, finding himself in financial embarrassment, had opened a little shop under one of the gables. It is to this that Miss Hepzibah must turn. After today, she will no longer be a "gentlewoman," but a woman who keeps a cent-shop. She looks at her pitifully supplied shelves and dreads the sound of the little bell which will announce her first customer. It rings, and with faltering feet she goes to open the door. It proves to be her lodger, a Mr. Holgrave, who makes daguerreotypes. To him, there is no shame in making an honest livelihood and he attempts to make poor old Hepzibah see the dignity of labor. He buys some biscuits, but Hepzibah begs to be considered a "lady" for a few minutes more and refuses to accept payment.

The second customer of the day is a greedy little schoolboy who casts covetous eyes upon a gingerbread Jim Crow. Again, Hepzibah's heart cannot accept the money, and the small boy retreats with the cake and his penny. He makes a second invasion, however, and this time, Hepzibah becomes shop-keeper in good earnest and demands a fair exchange. During the rest of the morning, customers come slowly; many are dissatisfied with her wares, many more with the heavy frown with which she serves them. Towards noon, she sees that the prosperous Cousin Jaffrey has discovered the re-opening of the shop, and later the very old man of the village, Uncle Venner, comes in and mysteriously demands of Hepzibah when she expects "him" home. To this query, Hepzibah makes no direct reply, but seems, if that be possible, more fearful and tragic than ever.

Just as the old lady is closing the shop for the night, she sees an omnibus stop in front of the house and recognizes in the young girl who alights her cousin Phoebe. She realizes that the girl must remain for the night, but determines to send her back to her own home in the morning.

Phoebe, however, is destined to stay for more than one night at the old Pyncheon homestead. Her cheery ways soon win Hepzibah, who finds her invaluable both as housekeeper and shop-keeper. To be sure, with her ideas of what constitutes gentility, she bemoans the fact that Phoebe can never be a lady with such propensities, and asserts that it is blood other than Pyncheon that flows strongest in Phoebe's veins. The customers, however, have no such fault to find. Business begins to flourish and even the sunshine begins to creep around the House of the Seven Gables.

Chapters VI-XI

The second day of Phoebe's visit, she meets the young daguerreotypist in the garden. It has been his custom to work here in his leisure time, and he is bringing no little beauty back after the long years of neglect. The two fall into conversation, and Holgrave divides their duties—Phoebe is to weed the flower-beds; he will continue with the vegetables. More than this, he tells her not to drink the water of "Maule's Well" nor to bathe her face in it, for the water is bewitched. In olden times this water was most delightful, but with the death of the old wizard, Matthew Maule, it turned hard and brackish and has remained so ever since. Phoebe tucks this legend away with the others she has heard of the old house, for Hepzibah has already taken her into the various rooms and told her many traditions.

When Phoebe leaves the garden, it is quite dark. As she

enters the gloomy old sitting-room, it seems to her as though there is some one beside Hepzibah sitting in the shadows. Hepzibah does not satisfy her curiosity, but begs that the lamp be lighted and set in a distant corner and then tells Phoebe to go to bed.

But Phoebe is not mistaken in thinking that someone has come to the House of the Seven Gables. In the morning there are unmistakable signs—Hepzibah even more nervous and awkward; Hepzibah preparing a very elaborate breakfast; a heavy, halting step upon the stair. Clifford, imprisoned for the murder of his uncle, has been set free after these many years. But what a Clifford! Poor Hepzibah can hardly bear to look upon him, so heart-breaking is it for her to see the wreck of her handsome brother. He seems always in a dream, fearful of all things, scarcely able to comprehend, and irritated by any noise or unpleasantness. The shop-bell annoys him; Hepzibah's sad and gloomy melancholy terrifies him. To Phoebe, whom he has never seen before, he turns because of her youth and beauty.

The ringing of the shop-bell brings again the greedy little schoolboy to whom Hepzibah has already fed innumerable gingerbread figures. From him, Phoebe learns who Hepzibah's visitor really is. Following close upon the heels of the little boy, comes Jaffrey Pyncheon. He is much attracted to his fair young cousin, but to Phoebe, in spite of his benevolent smile and friendly manner, there is something malign in the Judge's countenance. The very strong likeness between Jaffrey and the picture of old Colonel Pyncheon which hangs in the sitting-room is apparent to her—a likeness which the daguerreotypist has already pointed out. This picture of the obdurate old Puritan has been upon the wall since the erection of the Pyncheon mansion, built into the very wall itself. It is a very unpleasant

picture and casts a decided gloom over the whole room. It has already disturbed the raw nerves of Clifford, and Hepzibah has promised that a curtain shall be hung over it.

Judge Pyncheon has evidently visited the shop this morning for the express purpose of seeing Clifford. This Hepzibah prevents, but the Judge's voice carries and Clifford hears him. From the inner room, he calls out in terror and consternation that the Judge be not allowed in. Hepzibah sends Phoebe to comfort Clifford and the Judge departs with the self-righteous air of one defeated in doing good.

It is to Phoebe that Clifford turns after his long imprisonment. Always a lover of the beautiful, he cannot appreciate Hepzibah's self-less love and devotion because of her frown, her nervous, clumsy ways, and her melancholy. She fails to interest him by reading, for the books which she selects are old and dry and her voice is harsh and croaking. Phoebe does all she can to entertain him. When she is with him or when he can hear her singing through the old house, he is happy and contented; when she is away, he is cross and petulant. Holgrave is able to help Phoebe by bringing her books more interesting than those found in Hepzibah's library. The garden is a source of amusement, for Clifford loves the bees and the sunshine and the flowers, and Phoebe is even coaxing animation into two old hens and a rooster of "pedigreed stock," which, like the house, are still alive but shabby and gaunt.

Sometimes of a Sunday, after Phoebe has been to church, there is a sober little party in the garden. Besides the three members of the Pyncheon family, there are Holgrave and Uncle Venner. Clifford likes Uncle Venner because of his quaint philosophy, and perhaps, too, because, even in his broken state, he can feel a bit of superiority to the poor old village pauper. The afternoon ends with currants from the

garden and home-made bread and butter, and as long as the sunlight lasts, Clifford is the gayest of them all. It is only when evening comes that the tragedy repeats itself and he cries aloud, "I want my happiness! Many years have I waited for it! It is late."

There are days, too, when Clifford looks out of the arched window upon the busy street below. Everything is a source of interest to him—the buses, the carts, the tradesmen, the Italian boy with his organ and his monkey. The children playing always delight him, and he would gladly have joined them in their games. One day, an uncontrollable desire to blow bubbles comes upon him, and for a time he is content to watch the delicate floating spheres, to the great amusement of the passers-by, and to his unfortunate recognition of his Cousin Jaffrey. Sometimes the desire to renew his broken links with mankind seizes him, but any such attempt ends in disaster. Even going to church is too much for poor old Clifford and Hepzibah. The feeling that they are but "ghosts" causes them to shrink back into the dusty passageway and close the door.

Chapters XII-XIV

Clifford, however, does not absorb all of Phoebe's time. She is naturally drawn to the young daguerreotypist. He is a welcome relief from the gloom of the old house and the two old people who are slowly draining all her youth and freshness. Holgrave tells Phoebe of his wandering life and his various occupations. He has a violent dislike for anything that is old—old ties, old conventions, traditions. He is a law unto himself, a natural radical. Frequently, Phoebe cannot follow him in his ideas and there is a coolness, an analytical sense about him which repels her. His interest in the two old people seems to her altogether lacking in sympathy. Yet he interests and amuses her. Hol-

grave's interest in the Pyncheon family has led him to turn into story form one of the old traditions. It is the story of Alice Pyncheon and this story he begs leave to read to Phoebe.

One day, Gervayse Pyncheon required the presence of young Matthew Maule, the carpenter. This Matthew Maule was the grandson of the famous old wizard and was supposed to have inherited some of his grandfather's power, especially the power to enter into people's dreams. It was because of this power that the haughty Gervayse Pyncheon wished to see the carpenter, for he believed that Maule could tell him where a certain document was hidden which would greatly increase the wealth of the Pyncheons.

Maule thought that he could locate the document, perhaps, through the medium of the pure mind of Pyncheon's daughter, Alice. Alice was summoned, and Maule, angered at her intense pride, completely subjugated her mind to his. All sorts of figures from the past were conjured up, but the hiding-place of the document could not be revealed. Upon Alice, however, the spell which Maule had cast never lost its potency. From that time, she must obey whatever command the carpenter put upon her. Should he say, seated by his own fireside, "Alice, dance," then no matter where Alice was nor how incongruous her action, Alice must dance. And so, with all things.

One night, Alice was commanded to attend Maule's wedding. It was a rainy, sleety night, but Alice, clad in dainty array, had no choice but to go. This was her last humiliation, however, for the cold which came upon her caused her death. Of all who attended her funeral there was no one who sorrowed as did Maule, for in his queer, twisted reasoning, he had meant only to humble the haughty spirit of Alice, not to kill her.

So intense is Holgrave's interest in this tale that unconsciously he finds himself weaving a spell around Phoebe. He realizes that he, too, has the power to subjugate the will of another to his own, but his integrity and reverence for the individuality of each one's soul help him resist the

temptation to make Phoebe's mind subject to his. Instead, he teases her with the fact that his story has been so dull that it has sent her to sleep, and Phoebe never learns how closely her fate was for a moment linked with that of Alice.

Holgrave learns that Phoebe is leaving the House of the Seven Gables for a few days, as there are some matters at her own home that she must attend to before making the Pyncheon homestead her permanent abiding-place. Both feel that the moonlight or the imminent parting is weaving a closer bond between them, but this Phoebe will not acknowledge even to herself.

Chapters XV-XVIII

With the departure of Phoebe, the House of the Seven Gables falls back into its old dreary ways. Time passes slowly for Clifford and Hepzibah. The weather is cheerless and an easterly storm is brewing. The custom of the shop falls off. In an upper chamber, Hepzibah hears Clifford touching the strings of Alice Pyncheon's harpsichord and the ghostly music seems to her to accord with the general gloom. Her attention is distracted by the shop-bell, but the entrance of Judge Pyncheon does little to dispel her misery. He demands to see Clifford, stating that Clifford has knowledge of long-lost Pyncheon wealth. On her refusal to disturb her brother, Judge Pyncheon threatens to have Clifford placed in an insane asylum. This so terrifies poor Hepzibah that she ushers Judge Pyncheon into the sitting room and goes to call her brother.

Slowly, slowly she goes upstairs, and all the old stories of other Pyncheons come back to her. A presentiment of evil hangs heavy about her. She thinks of Holgrave as a possible help, but the daguerreotypist is not in his room. Never has she felt so alone. On reaching Clifford's room,

she receives no answer to her knock. More terrified than ever, she rushes down stairs to get aid from the Judge. But Clifford appears in one of the dark passages, fully dressed to go out. He is in a great state of excitement, full of a sort of false energy, and insists that Hepzibah put on her cloak and bonnet and accompany him. He keeps pointing his finger at the parlor in a most curious way and saying that they are now free. Hepzibah, nearly distracted but fearful of crossing him, obeys his command and the two leave the house. They pay no attention to the Judge sitting so quietly in the library, his watch ticking in his hand.

Hurrying up Pyncheon Street, Hepzibah and Clifford make their way toward the center of the town. Because of the rain, few people are abroad and the two pass unnoticed. Everything seems strange to Hepzibah. Before, she has had to lead Clifford; now he is taking charge. Reaching the railroad station, they board a train. For a time Clifford's strange excitement buoys him up, but the inevitable collapse comes and, leaving the train at a wayside station, he turns to Hepzibah for support.

Chapters XIX-XXI

The House of the Seven Gables stands deserted. People have come to the shop and gone away disgusted. Uncle Venner, seeing Holgrave, asks for Hepzibah. He says that he has heard no one stirring. Tradesmen knock and go away angry. Rumors begin to grow. The Judge was seen to enter the Pyncheon house but has not been seen departing. He has neglected his many, pressing engagements. No one seems to know that the Judge sits quiet within, holding his watch which has long since ceased to tick. Phoebe returns, and though warned by little Ned Higgins, the devourer of Jim Crows, not to go in because of something wicked inside, she knocks on the door. Upon the

door's silent opening, Phoebe enters without hesitation. It is not Hepzibah who opens the door, however, but Holgrave. He tells her that Judge Pyncheon is dead, under the same peculiar circumstances in which many of his ancestors have died, and that Clifford and Hepzibah have fled. The circumstances of their meeting hasten an emotion that might not otherwise have flowered so soon. Phoebe's return to brighten the old house makes Holgrave realize how much she means to him and he tells her of his love. Phoebe, too, cannot deny her heart, and in mutual love and understanding they find the tragedy less appalling. They decide that the fact that the Judge is dead must be made public at once, but before they can act, the door opens and Hepzibah and Clifford return.

With the Judge's death, many of the old mysteries are cleared away. The similarity in so many of the Pyncheon deaths makes people realize that a physical infirmity and not foul play has been the cause. That the circumstances attendant upon the death of his uncle had pointed the blame to Clifford is now found to be the evil-doing of the dead Judge. Clifford is declared innocent.

Unknown to the Judge himself, he has died without an heir; consequently to Hepzibah, Clifford, and Phoebe go his not inconsiderable wealth and pleasant country-seat. The House of the Seven Gables is to be abandoned. Even Uncle Venner and the Pyncheon hens are to begin life again under happier auspices. Before the move is made, however, Holgrave, too, has a revelation to make.

He presses a spring near the portrait of old Colonel Pyncheon and the picture crashes to the floor, revealing a recess behind. In this hiding-place is found the document which would have meant such untold wealth to the Pyncheon family. At the time when Thomas Maule built the house, he had made the recess and hidden there the deed.

The knowledge of this secret is the only inheritance which the Maules have handed down through the generations and Holgrave's cognizance proves him to be of the family of Maule.

CHARACTER STUDIES

Hepzibah

The years have been hard on Hepzibah. In spite of her loyalty, her unselfishness, and her patience, she finds the world a hard and chilly place. Her habitual frown, her melancholy voice, her drooping figure—all proclaim that most pitiable of objects, the "decayed gentlewoman." Yet her heart does not frown. Under that most forbidding exterior, there is tenderness and exquisite gentleness. But the pride of generations holds her down. No one can know the bitterness of spirit with which she forced herself to open the little cent-shop. Her first feeling for Phoebe is only that of tolerance—Phoebe's ability to cook and to keep house, her handiness and intuition in the little shop, all proclaim to Hepzibah that Phoebe lacks the one essential quality, that of being a "lady."

In her relations with Clifford, she is unselfishness itself. Through the long years of his imprisonment she has been unwaveringly loyal. Rather than accept any help from her cousin, the Judge, whom she feels to be responsible for Clifford's disgrace, she denies herself the necessities of life. Yet, on his return, she bears without flinching the bitter blow of his distaste and yields to Phoebe the right of youth and happiness to charm the sad old man.

Phoebe

Phoebe brings the sunshine with her. Dainty and graceful, with the power to accomplish much without conscious effort, singing about her work, patient, sweet-tempered and

tactful, it is no wonder that the old house takes on a new aspect as she crosses the threshold. It is no wonder that Clifford looks and listens for her gentle presence and is restless and unhappy when she is away. The shop prospers, the garden flourishes, the pedigreed hens become more healthful and less like antique shadows. With Holgrave, she is reserved, maidenly, and sincere. Not always understanding him, not always agreeing with him, at times hurt by his seeming hardness and lack of sympathy, she nevertheless recognizes the inherent power in the young man, and her heart goes out to him, to his youth and to his friendliness in the house of shadows.

The Judge

Beneath the sultry smile of the Judge and his overpowering benevolence, there lies an implacable nature and an iron energy of purpose. Woe unto him who brings upon himself the enmity of this highly respected citizen. He is stern and relentless, selfish and hard. At heart he is a hypocrite and a coward. His life-long persecution of Clifford, his inability to allow him even his few last years in peace, his greediness for power and wealth, such traits as these, while they may not show in his daily walk down Pyncheon street, reveal themselves unerringly in his portrait. Closely akin is he to the obdurate old Puritan whose picture hangs upon the sitting-room wall, and it is indeed fitting that death shall reveal again the truth of the wizard's prophecy, "God will give him blood to drink."

Clifford

As a young man Clifford must have been charming, delightful, and keenly sensitive to beauty. As we meet him in the story, the bitter winds of adversity have been too much for him. He is almost imbecile, with gusts of fierce, un-

governable temper. He is still sensitive to beauty. He turns from his faithful sister because her ways annoy him, her voice hurts his ears, her appearance offends his eyes. In Phoebe's sweetness and youth he finds his only balm. Toward Judge Pyncheon he exhibits a most crushing fear, and it is only the knowledge of the death of this, his ancient enemy, that stirs in him the last flare of energy.

Holgrave

The young daguerreotypist is a distinct contrast to all others in the story. He is kind, considerate, straightforward, but the characteristic which stands out above all others is his serene faith in himself. Up to the time of the story, he has been a wanderer; he has lived in many places and followed many occupations. He is lawless, in that he accepts no law but his own. He is a strong individualist, a natural radical. The gloom of the House of the Seven Gables repels him. The misery of Hepzibah seems to him pitiful but unnecessary. He believes not at all in the conventions of the past nor the strictures of society.

Holgrave's supreme moment is his voluntary refusal to assert the power that he discovers he possesses. Phoebe is safe with him and shall ever be mistress of her soul. No second tragedy of Alice Pyncheon will be enacted. With his love for Phoebe, Holgrave's whole nature seems to change. She is his anchor. No longer will he be content to drift aimlessly from place to place. He has struck his roots and the future looks bright with the thoughts of founding a family.

THE STYLE

The House of the Seven Gables is a romance. The interest centers primarily not in the action nor in the characters, but rather in the effect which certain events, which

happened many years before the story opens, have upon people of a later generation. Hawthorne is fanciful and symbolic. He has the power to create atmosphere. In this particular romance, the wrong done by old Colonel Pyncheon and the superstitious awe with which his death was regarded, shadow the lives of the Pyncheon family for many generations. He follows the fortunes of this family in its decay, and traces the effect of past evil on four members—Hepzibah, Clifford, Judge Pyncheon, and Phoebe.

Perhaps Hawthorne's greatest gift is his power to enter into the story himself—never obtrusively—and study at first hand the problem as it affects his characters. He enters into Hepzibah's mind and permits the reader to follow her line of thought. He watches the Judge as he sits so quietly in the old Pyncheon sitting-room, leading us with minute detail and intuitive inference to the realization that the man is dead.

Hawthorne is a master of style. His sentences are sometimes long, but always carefully constructed, and though he has the gift of figurative language, his work is never overloaded with imagery.

QUESTIONS

1. What is the central thought of *The House of the Seven Gables?* Show how this thought is worked out in the life of Clifford Pyncheon.
2. Write a composition of two or more paragraphs on two contrasted characters in *The House of the Seven Gables.*
3. Enumerate specifically the uses to which Hawthorne puts the background of the story—e.g., witchcraft, pride of race. refined poverty, inherited traits.
4. In what ways does Hawthorne make the following contribute to the story: (a) philosophy of Uncle Venner; (b) adaptability of Phoebe; (c) hypocrisy of Judge Pyncheon; (d) Clifford's sensuous love of beauty; (e) self-repression and

stubborn will of Hepzibah; (f) Holgrave's respect for the individual's freedom?

5. In imagination, go into Hepzibah Pyncheon's shop. Describe the shop and the shopkeeper as you see them and relate some incident that happened there.
6. Hawthorne says that the moral of *The House of the Seven Gables* is that "the wrong-doing of one generation lives into successive ones, and, divesting itself of every temporary advantage, becomes a pure and uncontrollable mischief." Write a composition of at least four paragraphs, applying this truth to the lives of the Pyncheon family. Use the following outline:
   (a) The wrong-doing in the first generation and the temporary advantage.
   (b) The continued wrong-doing in the successive generations.
   (c) The crime committed by Judge Pyncheon, a direct result of (a) and (b).
   (d) The suffering in the present generation, a pure and uncontrollable mischief.
7. Write a composition of at least four paragraphs, using the following outline:

   The Pyncheon Shop
   (a) Description of the Shop.
   (b) The shopkeeper, Hepzibah Pyncheon.
   (c) Her customers.
   (d) Her success as a shopkeeper.
8. Write a narrative theme on one of the following:
   (a) The first Matthew Maule.
   (b) The story of Alice Pyncheon.
   (c) The love story of Phoebe and Holgrave.
   (d) The flight of Clifford and Hepzibah.
9. Write a character sketch of one of the following:
   (a) Phoebe and Hepzibah.
   (b) Poor Clifford.
   (c) The arrogant Judge.
   (d) Old Uncle Venner.

DRAMA

WILLIAM SHAKESPEARE

1564–1616

Biographical Sketch

William Shakespeare was born at Stratford-on-Avon on April 23, 1564. He was the son of John Shakespeare, a tradesman in comfortable circumstances, and of Mary Arden, the daughter of a prosperous land-owner of good family.

Education.—When Shakespeare entered the Grammar School at Stratford, probably at the age of seven, his father was at the height of prosperity. He had been for several years an influential member of the Town Council and had held, in turn, the important offices of mayor and chief alderman.

When Shakespeare was about fourteen years of age, his father failed in business. On the verge of ruin, he was obliged to remove his son from school at a time when he most needed schooling for, we are told, he knew "small Latin and less Greek." His schooling was thus interrupted at an early age, but by dint of genius and the marvellous faculty he possessed for absorbing all sorts of information, he became an accomplished man.

Marriage.—At the age of nineteen, he married Anne Hathaway, a woman eight years his senior. A daughter, Susanna, was born in the next year, and, several years later, twin children, a son, Hamnet, and a daughter, Judith. His father's affairs had not improved, and Shakespeare found himself, at the age of twenty-two, weighted with heavy responsibilities and cares.

It was about this time that he left Stratford for London—why, we do not exactly know. It is probable that in consideration of the need for providing for his wife and children, he had taken

stock of his own talents and abilities and had determined to seek the greater opportunities for livelihood that London offered; or, it may be that he had long felt the urge of genius and joined one of the three great companies of players that visited Stratford in 1587, and included as members three of Shakespeare's fellow-townsmen, Burbage, Heminge, and Greene.

Life in London.—In London, we are told, he early became associated with the theater. At first, tradition says, he served as horseboy at one of the playhouses, later as prompter's assistant, next appeared in minor rôles as an actor, and finally was engaged, with others, in touching up old plays and writing new ones. In the company of Marlowe, Jonson, Peele, and Burbage, famous poets, playwrights and actors of the day, he found inspiration and the spur to achievement, and soon was writing plays of his own.

By 1592, less than ten years after coming to London, he was recognized as an actor of distinction and a dramatist of power, whose work in the revision and writing of plays had excited the envy of his contemporaries, especially of the accomplished and eminent playwright, Robert Greene.

To the trades of actor and author, Shakespeare added those of manager and director of a theater. He became part owner of the Blackfriar and Globe theaters, and so well did fortune smile upon him that he was able to buy property in London and a pretentious house in Stratford, to give his daughter Susanna a dowry, and finally to retire to his native town, a gentleman of means. The years in London had indeed been years of fulfillment.

Last Years.—In contrast to his departure from Stratford, penniless and beset by family worries, Shakespeare returned about 1612, crowned with wealth and honors, to spend his last years in his own pleasant house, in companionship with his wife and daughters, and in cordial intercourse with the friends of his youth and his neighbors. Although rather saddened by the death of his only son, Hamnet, and the loss of his parents and dear friends, the last years of Shakespeare's life were, on the whole, happy years, spent in ease, retirement, and the enjoyment of simple pleasures.

When at the age of fifty-two he died, April 23, 1616, he was mourned with affectionate respect and regret by the whole community. He lies buried in Trinity Church, Stratford.

The Four Periods of His Life.—Shakespeare's active dramatic career extended over twenty years and falls easily into four periods.

To the *first period,* 1590-1593, characterized by youthful fire and enthusiasm, belong his revisions of older plays by others, *Titus Andronicus, Henry VI (Parts I, II and III), Richard III* and *King John.* To this period, also, belong his own light comedies, full of fun and frolic, *Love's Labours Lost, Comedy of Errors, Two Gentlemen of Verona,* as well as the tragedy, *Romeo and Juliet.* All these plays show the touch of the beginner, and none, with the exception of *Romeo and Juliet* and *Richard III,* is presented on the modern stage or is often read.

In the *second period,* 1594-1600, Shakespeare was no longer apprentice to his art. He worked as a master, in full command of his medium. His keen insight into human nature, his power of expression, his genius for constructing a play, insured a delighted audience for whatever he might choose to present. To this period belong the magnificent series of historical plays, *Richard II, Henry IV (Parts I and II),* and *Henry V.* The brilliant comedies of this time, *Midsummer Night's Dream, Taming of the Shrew, Merchant of Venice, Merry Wives of Windsor, Much Ado about Nothing, As You Like It,* and *Twelfth Night,* have never been equalled for singing poetry, flashing wit, ingenious construction, and ripe characterization.

The *third period,* 1601-1609, began with the last days of Queen Elizabeth. During these nine years the mind and heart of the poet were concerned with the deepest matters of human life and, as is natural, this period reflects his growth in experience, in vision, and in sympathy which the years had brought. To this period belong the four great tragedies, *Hamlet, Macbeth, Othello,* and *King Lear,* which represent the highest reach of Shakespeare's dramatic power. In each of these great tragedies there is an intense moral struggle, a less joyous view of life, and a more profound philosophy. The author touches all the depths of hu-

man passion and human tragedy: "The treachery, lust, jealousy, ingratitude, madness of men." Even the few comedies of this time have a tragic note and are comedies only in name.

In the comedies which characterize the *fourth period,* 1610-1612, however, Shakespeare sounds again a note of calm and hope and serene wisdom. To these last years belong *Cymbeline, A Winter's Tale,* and *The Tempest.*

AS YOU LIKE IT

THE PEOPLE IN THE PLAY

DUKE, living in banishment.
FREDERICK, his brother, and usurper of his dominions.

AMIENS, JACQUES } lords attending on the banished duke.

LE BEAU, a courtier attending on Frederick.
CHARLES, wrestler to Frederick.

OLIVER, JACQUES, ORLANDO } sons of Sir Rowland de Boys.

ADAM, DENNIS } servants to Oliver.

TOUCHSTONE, a clown.
SIR OLIVER MARTEXT, a vicar.

CORIN, SILVIUS } shepherds.

WILLIAM, a country fellow in love with Audrey.
A person representing Hymen.
ROSALIND, daughter of the banished duke.
CELIA, daughter of Frederick.
PHEBE, a shepherdess.
AUDREY, a country wench.
Lords, Pages, Foresters, and other attendants.
SCENE: *Oliver's House; Duke Frederick's Court; and the Forest of Arden.*

SYNOPSIS OF THE PLAY

Act I

Scene 1.—In the orchard of his elder brother's home, Orlando complains to the sympathetic Adam of the neglect and unjust treatment that is his portion. Oliver, entering just then, speaks sharply to Orlando, and the brothers quarrel. Oliver promises to meet some of Orlando's demands, but it is evident from his plotting with Charles, the Duke's wrestler, that he is full of envy and malice and wishes only to destroy his younger brother. Charles relates court gossip: the usurpation of the throne by Duke Frederick, his banishment of his brother, and Rosalind's residence at court with her cousin Celia.

Scene 2.—On the terrace before the Duke's palace, Celia beseeches her cousin Rosalind to recover her natural gaiety of spirit and not to think too much upon her father's banishment. Touchstone's appearance helps to make the scene merry until the wrestling-match claims attention. Orlando, the unexpected victor, is, however, denied full praise for his skill when the Duke learns that he is the son of an enemy. The praise of Rosalind, however, seems to recompense him for the Duke's ungenerous behavior.

Scene 3.—Rosalind, in love with Orlando, is teased unmercifully by Celia. Duke Frederick, entering, sentences Rosalind to banishment, a lot which Celia declares she will share. The cousins plan to disguise themselves and to seek Duke Senior in the Forest of Arden. Touchstone is to accompany them.

Act II

Scene 1.—In the Forest of Arden, Duke Senior and his faithful followers, taking philosophically the flings of fortune, "fleet the time carelessly."

Scene 2.—Alarm spreads through the palace when the absence of Celia, Rosalind, and Touchstone is discovered.

Scene 3.—Adam, faithful servant, warns Orlando of Oliver's plot against him. The old servant unselfishly risks his future to accompany his young master and they fare forth to seek their fortune.

Scene 4.—Rosalind, in doublet and hose, with her shepherdess sister and Touchstone, arrives in Arden. They arrange with Corin to buy a shepherd's cottage.

Scene 5.—The melancholy Jacques and Amiens entertain with song and merry satire.

Scene 6.—Adam and Orlando, faint with hunger and weariness, enter the Forest of Arden. Orlando goes in search of food for Adam.

Scene 7.—Jacques recounts with appreciation to the lords gathered about a table, his meeting with Touchstone. Orlando, coming upon them with drawn sword, is surprised by the courteous welcome of the Duke. Orlando reveals his identity.

Act III

Scene 1.—Duke Frederick orders Oliver to find his brother, living or dead, within a year, under penalty of banishment and the confiscation of his property.

Scene 2.—In the enchanted forest, Orlando hangs on every tree verses in praise of "heavenly Rosalind." Rosalind, finding the love-notes, is forced to endure Celia's teasing. They come upon Orlando and Jacques as Orlando

is describing his lady-love. Rosalind, as Ganymede, enjoys her meeting with Orlando and prescribes for his malady, agreeing to see him daily and "play Rosalind."

Scene 3.—Touchstone and Audrey, also lovers in the Forest, offer an amusing contrast to the impassioned Orlando and capricious Rosalind. Jacques finds this pair more amusing to watch.

Scene 4.—Rosalind is distressed at Orlando's failure to appear. Celia tries to divert her. Corin persuades the girls to go with him to see another pair of lovers.

Scene 5.—Corin, Celia, and Rosalind witness Phebe scorning Silvius's love. Rosalind steps forth to champion Silvius and chide Phebe. Phebe meekly listens to the stranger's upbraiding, for she has fallen in love with Ganymede. This complication rather delights Rosalind. After they have departed, Phebe persuades Silvius to carry a letter to Ganymede, purporting to be an answer to the scolding Phebe suffered at his hands.

Act IV

Scene 1.—Rosalind, awaiting Orlando, matches wits with the melancholy Jacques. Orlando, arriving an hour late, is properly punished by Rosalind. After a lesson in courtship, a mock marriage takes place, despite Celia's protest. Orlando, leaving to attend the Duke at dinner, promises to return in two hours.

Scene 2.—This scene helps to make us feel the passing of hours, as Jacques and other lords improvise songs.

Scene 3.—Rosalind, impatiently awaiting Orlando's return, receives a love-letter from Phebe delivered by Silvius. She advises Silvius to press his suit more ardently. Oliver, entering then, bears a message from Orlando and a napkin, red with his blood, a mute explanation of his inability to

keep his tryst. At the risk of his own, he has saved his brother's life. Rosalind faints at such news, but quickly recovers herself and gallantly plays her part as Ganymede. Oliver and Celia take more than a passing interest in each other, and we guess that Oliver has pierced Rosalind's disguise.

Act V

Scene 1.—Touchstone and Audrey pursue their absurd love-affair which is complicated by the appearance of William, a suitor of Audrey. William is bested by Touchstone in a battle of words.

Scene 2.—Oliver confesses his deep and instant love for Celia. Ganymede promises to produce the true Rosalind for Orlando at the time of Celia's marriage to Oliver, which is set for the next day. Phebe, protesting her love for Ganymede, still scorns Silvius.

Scene 3.—Touchstone and Audrey anticipate their wedding-day, and two pages entertain the lovers with a tuneful song.

Scene 4.—True to promise, Ganymede makes "all this matter even" and appears as Rosalind to restore to the Duke his daughter. All the lovers are made happy. Word comes that Duke Frederick, repenting of his wrong-doing, has restored the kingdom to his brother, and has himself become a hermit. The melancholy Jacques leaves the merry company to seek out the former Duke in his new retreat. The play ends—as you like it.

CHARACTER STUDIES

Orlando.—Orlando's first words make us admire and sympathize with him. Unjustly treated by his elder

brother, hitherto his finer feelings have kept him from complaining. His pride, a natural heritage of his noble birth, finally conquers and he rebels openly against his brother and demands his rights. In the quarrel that follows, he shows self-restraint and manliness. We admire, too, his kind treatment of the old family servant, in marked contrast to Oliver's curt and ungenerous attitude. In his love-making, Orlando reveals a side of his nature that delights us: He is exuberantly happy in his love; the whole world must admire, too! His nimble wit and sound humor make him a merry companion. An ideal hero for this ideal story, the best proof of his heroism is the final battle he fights with himself.

Rosalind.—When we first meet her, Rosalind's genial spirits are subdued by her situation, held almost by force, as she is, in her uncle's court. In Arden, however, we see Rosalind as she really is. In that "golden world where time fleets carelessly" she is the spirit of youth itself. Fresh, sweet, light-hearted, witty, and impulsive, full of gentle mirth and raillery, she wins all hearts, even the disdainful Phebe's. Beneath doublet and hose and gallant bearing, she is all tenderness. Her grace of mind and heart inspired Celia's unswerving affection, and who shall say that Orlando's devotion is not life-long?

Celia.—To a certain extent, Celia is overshadowed by her more beautiful cousin, Rosalind, yet she is almost as witty, and equally quick and intelligent. She personifies, in generous love for Rosalind, all sisterly affection and devotion. She is not even touched by Duke Frederick's unworthy appeal to a spirit of ambition and jealousy, except to give her cousin proof of deeper loyalty. Her charm and sweetness win the unkind Oliver to passionate admiration, at the same time that they inspire him to become worthy of her. Her goodness thus confirms the

virtuous resolves which his brother's generosity has aroused.

Duke Senior and Duke Frederick.—In his manly bearing of misfortune, Duke Senior merits our respect. In the Forest of Arden he is happy. Hating sham and pretense, he bears with greater ease the biting wind of winter than the hurt of flattery and trickery so prevalent at court. Kindly, gracious, reflective, he governs his faithful followers.

In contrast to the even-tempered Duke Senior, Duke Frederick appears a man of moods. Kindly and pleasant one moment, he yields to temper the next. He is not generous enough to forgive, nor forget, an injury. Because Orlando is the son of his enemy, he can not praise him as he deserves. Conscious of his shortcomings, however, he tries to overcome them. In his own fashion he loves Celia, and it is for her sake that he banishes Rosalind. When he finally restores the kingdom to his brother, we feel that he has triumphed over his unworthy self, and we respect him accordingly.

Touchstone.—The fool in motley, Touchstone, is a shrewd, witty observer of mankind. He is loyal to those whom he likes; keen-witted to a fault; inconstant, or at best, incapable of deep affection; and, above all, a philosopher. Jacques, the melancholy, speaks of him as being "deeply contemplative" and laments that Touchstone's knowledge is so "ill-inhabited." From the moment he enters the play his keen observation and wit are bent on his associates. His long debate with Corin amply displays his skill with words; yet how easily he leaves this earnest discussion to rhyme unflattering phrases of poor Rosalind! It is proof of the esteem in which he is held that he is merely bidden to hold his tongue for the time being. Touchstone is not unaware of his own brilliance and is

vain accordingly. We can sense something of his importance as a character when we consider the many words of wisdom the poet has him speak.

Oliver.—Cruel, callous, indifferent to all claims of honor or family affection, Oliver plots the destruction of his younger brother. He hopes by trickery to keep all suspicion from himself. When he is brought before the Duke to explain his brother's whereabouts, he boldly proclaims, "I never loved my brother in my life." Even his cruel heart is touched, however, by the sight of that brother fighting to save his persecutor's life at the risk of his own. Generous instincts are awakened and are further strengthened by his deep love for Celia, to whom the greatest credit must be given for the radical change in Oliver's character.

Jacques.—The melancholy Jacques would scarcely be chosen as a companion. To most people, his perpetual gloominess, his bluntness, and his cynicism would be undeniably boring. Then, too, he much prefers to be alone. His whole concern is to find food for thought, to amuse his mind. He avoids the society of the more conventional Duke Senior, only to delight in that of the motley-minded fool. He bluntly dismisses the youthful lover, Orlando, to linger with frank enjoyment in the company of that absurd pair, Touchstone and Audrey. His melancholy, which he himself finds difficult of analysis, is not at all bitter; it is a state of mind in which he lives content, so long as nothing of the world of reality, or of action, touches him.

Minor Characters.—The minor characters of *As You Like It* Shakespeare draws as skilfully, if not as fully, as the major. The scornful disdain of Phebe is in marked contrast to the gracious bearing of the ladies of the Court, Her coquetry amuses us, at the same time that we sym-

pathize with the rather simple, love-lorn Silvius. William and Audrey are appealing in their rustic simplicity. Where William is left quite speechless by Touchstone's volubility, Corin makes a downright, manly attempt to justify his views and manner of life. His rugged common sense, however, is no match for the clown's agile arguments. Sir Oliver Martext, appearing only twice, makes shrewd comments that show him to be no fool.

QUESTIONS

1. Mention three threads of action in *As You Like It,* naming all the characters connected with each. Describe a scene in the play in which two or more threads are combined.
2. Write a narrative—as though the reader had not read the book: (a) How an unkind brother was reconciled to a brother he had wronged. (b) How one who lost his dukedom found happiness elsewhere.
3. Supposing yourself to be Orlando, write a letter to some one at Court, describing the people to be met in the Forest of Arden, and setting forth the advantages of woodland life over life at Court.
4. Write a comparison of Rosalind and Viola (*Twelfth Night*) with respect to their devotion, independence, beauty, wit, or other qualities.
5. Mention three traits of Celia's character, illustrating by reference to the play.
6. Relate briefly Rosalind's love story, using the following outline: (a) conditions under which the story begins, (b) Rosalind's first meeting with Orlando, (c) events in the progress of the story, (d) the outcome.
7. Write on one of the following, giving the story of the characters and showing how the subplot strengthens the plot: (a) Oliver and Celia, (b) Silvius and Phebe, (c) Touchstone and Audrey.
8. Write a paragraph describing a character in *As You Like It,* basing your estimate of that character on one of the fol-

lowing: (a) what he (or she) does, (b) what he says, (c) how he feels toward the other characters in the story, (d) how other characters feel toward him, (e) what he holds highest.

9. Compare *As You Like It* with some other one of Shakespeare's plays that you have read, showing as clearly as you can the most striking points of difference between the plays.
10. With regard to Rosalind, relate the circumstances that led her to disguise herself as a man and give one or two instances to show how her womanliness appears in her speech or acts while she is disguised.
11. What scene in *As You Like It* can you see most vividly? Reproduce your impression so that the reader will see what you see.
12. What makes *As You Like It* a gay and lively play?

A MIDSUMMER NIGHT'S DREAM

THE PEOPLE IN THE PLAY

THESEUS, Duke of Athens
EGEUS, father to Hermia

LYSANDER, DEMETRIUS } in love with Hermia

PHILOSTRATE, master of the Revels to Theseus
QUINCE, a carpenter
SNUG, a joiner
BOTTOM, a weaver
FLUTE, a bellows-mender
SNOUT, a tinker
STARVLING, a tailor
HIPPOLYTA, Queen of the Amazons, betrothed to Theseus
HERMIA, daughter to Egeus, in love with Lysander
HELENA, in love with Demetrius
OBERON, King of the fairies
TITANIA, Queen of the fairies
PUCK, or Robin Goodfellow

PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, } Fairies

SCENE: *Athens and a wood near it*

SYNOPSIS OF THE PLAY

Act I

Scene 1.—Complaining that his daughter, Hermia, refuses to marry Demetrius, a suitor of his choice, Egeus

demands of Theseus, the Duke of Athens, full penalty of the Athenian law by which, for such conduct, a daughter can be sentenced to death or to the cloister of a nun. Theseus, about to celebrate his own marriage to Hippolyta, gives Hermia until his wedding day to decide. Lysander, whom Hermia loves, plans to escape that night with Hermia to the home of his aunt, who lives outside the city where the Athenian law has no force. The lovers confide their plans to Helena, a chum of Hermia's, who is deeply in love with Demetrius. Thinking to win Demetrius's thanks, Helena betrays these plans to Demetrius.

Scene 2.—Some workmen of Athens meet at the home of one of their number to plan a play to be given by them in the Duke's honor. Amid much unconscious amusement occasioned chiefly by Bottom, the weaver, parts are assigned. All agree to meet in the Duke's wood the next night for a rehearsal of the play, *Pyramus and Thisbe.*

Act II

Scene 1.—In this same wood, Oberon and Titania, king and queen of the fairies, are wandering, attended by their separate trains. Puck comes upon one of Titania's attendants. From their conversation it is evident that the king has quarreled with the queen over her possession of a little changeling boy whom he wishes to have in his own service. The king and queen meeting, a quarrel ensues, the effects of which, the queen asserts, are felt in the outside world. After they separate in anger, the king in revenge decides to sprinkle in Titania's eyes the juice of a magic flower which has the power to make the sleeper love the first being looked upon, however ugly. Meanwhile, Demetrius, seeking Hermia, is followed by Helena, whom he upbraids for her unmaidenly conduct. Oberon, overhear-

ing the quarrel, bids Puck anoint the eyes of Demetrius at a time when Helena shall be near.

Scene 2.—In another part of the wood, Titania is sung to sleep by her fairies. Oberon enters and sprinkles the juice of the love-charm upon her eyes. Lysander and Hermia, meanwhile, having lost their way, lie down to rest in the forest. They are discovered by Puck, who mistakes them for Demetrius and Helena. He carefully squeezes the magic juice into Lysander's eyes. Demetrius enters, followed by the unhappy Helena, but he soon leaves her. Seeing Lysander asleep on the ground, Helena wakes him. The love-potion causes him to fall in love with her and he leaves Hermia, who dreams that a serpent is eating her heart.

Act III

Scene 1.—Near where Titania is resting, Bottom and his fellow-workers assemble to rehearse their play. After his first speech, Bottom withdraws behind a bush to await his next cue. Puck, hovering near, decides to make Bottom Titania's true love and fixes an ass's head upon Bottom's shoulders. His reappearance in the play causes his terrified companions to run. Thinking they are only trying to frighten him, Bottom whistles and sings to keep up his courage in the dark wood. Titania is awakened by the noise. Immediately the love-charm works and the proud queen falls in love with Bottom, despite his ass's head. She summons fairies to attend upon him.

Scene 2.—Puck reports to Oberon that Titania has fallen in love with a monster and that he has put the juice in Demetrius's eyes. Demetrius now enters, followed by Hermia, who charges Demetrius with having murdered Lysander in his sleep. Disconsolate, Hermia leaves the "hated

presence'' of Demetrius, to seek Lysander further. Demetrius lies down to rest. Oberon, concluding that Puck has made some mistake, sends him to find the fancy-sick Helena and bring her to the spot, while he puts the magic juice into Demetrius's eyes. Puck returns, announcing that Lysander and Helena follow. The sound of voices, for Lysander is still protesting his devotion to Helena, causes Demetrius to awake. He at once falls in love with Helena. Helena, amazed at the change in his attitude, believes that both men are mocking her. Hermia now enters, to see both Demetrius and Lysander making love to Helena. To settle their quarrel, Lysander and Demetrius resort to fighting, and Helena runs away. Oberon, who regrets the mischief his interference has caused, bids Puck right matters. Puck, accordingly, by a ruse leads the men apart. They wander in the wood until forced to rest. Helena and Hermia, unknown to each other, end their wanderings near their lovers. When all are asleep, Puck applies an antidote to Lysander's eyes, commanding him to return to his first love.

Act IV

Scene 1.—While the unhappy lovers rest, Oberon watches Titania caress Bottom. Relenting as he sees his queen fall asleep beside the clownish fellow, Oberon places an antidote in her eyes. Upon awaking, she loathes Bottom. The king and queen become reconciled and hasten away to be present at the wedding of Theseus.

Meanwhile, Theseus, Hippolyta, Egeus, and their train, on their way to hunt, pass through the forest. They come upon the lovers. The noise of the horns wakes the sleepers. Lysander once more loves Hermia, and Demetrius, confessing that his love for Helena, once his betrothed, is deep and true, withdraws his suit for Hermia's hand. Theseus, over-

ruling Egeus's protest, blesses the lovers and commands them to be married on his wedding-day. All this time Bottom has been sleeping. He now awakes, confused by his surroundings. He sets forth for Athens, determined to make his companions let him sing before the Duke his strange adventures in "Bottom's Dream."

Scene 2.—Quince, Flute, Snout, and Starvling, alarmed at Bottom's absence, are disconsolate over their inability to give their play without him in his character of *Pyramus*. They are overjoyed when they hear him singing. He hurries preparations for the performance, with a promise to tell all later.

Act V

Scene 1.—As Theseus and Hippolyta are discussing the strange adventure of the lovers, they enter to offer their felicitations to the royal pair. The question of proper entertainment now arises. It is decided to allow Bottom and his fellow-craftsmen to present *Pyramus and Thisbe*. The play is well received by the court, although the players in their nervousness commit some absurdities. After all have retired, Puck enters, followed by Titania and Oberon, who bless the home of the newly-wedded Duke, and the homes of Demetrius and Lysander. If we are at all inclined to find fault with the play, Puck asks us to regard it only as a midsummer night's dream.

CHARACTER STUDIES

Egeus.—Perhaps it is true concern for his daughter's welfare that causes Egeus to frown upon a suitor he does not know and to give his full approval to one whom Hermia scorns, but to most people Egeus seems unduly

autocratic. His parental authority has been flouted; his child must suffer death or yield. Theseus, Duke of Athens, sets Egeus an example of kindness when he finds the lovers happy in the forest and bids the proud Athenian accept the situation.

Theseus, Duke of Athens.—Theseus is a prince and a gentleman. His judgments are fair, tempered with kindness, guided by wisdom. He tries to reconcile Hermia and her father, but when that is impossible, Theseus, with real regret, tells her the fate she must face. When the path of true love runs smooth for the lovers, Theseus is genuinely glad. He refuses to be swayed by Egeus, merely to carry out the letter of the law. To his more humble subjects he shows himself gracious and tolerant, rating at their true worth the sincerity and generous spirit of the artisans' efforts to entertain the court.

Hippolyta.—The betrothed of Theseus is a rather shadowy person. Upon her Theseus bestows all his affection. She is queenly, reserved, considerate. She fears the clumsy artisans will suffer from nervousness in their unwonted performance and, in kindness, would save them from it. Theseus, however, while crediting her good intention, feels a broader sympathy with his loyal subjects and graciously gives orders for the play to be presented, relying on the courtesy of the court to appreciate the players' efforts. Neither he nor Hippolyta can forbear to express the natural and witty comments of intelligent spectators, however, on the absurdities of the performance.

Bottom.—As one of the Athenian artisans who are ambitious enough to offer before the Duke on his wedding-day a performance managed and acted by themselves, Bottom supplies most of the wit and unconscious humor of *A Midsummer Night's Dream*. Supposedly, the

play is under the direction of Quince, the carpenter, and Bottom is only one of the characters; in reality, however, Bottom is the moving spirit of the group. He is both manager and actor, constantly suggesting, commenting, criticizing. One part will not satisfy him; he loudly proclaims his special fitness for all parts. His sense of his own importance never forsakes him. He submits to caresses from a queen, quite as though he had been born to the purple. It never once occurs to him that with an ass's head on his shoulders he has assumed any of the qualities of an ass. He has imbued his fellow-actors, too, with a sense of his worth. To Quince we must give credit, however, for unfailing good humor and innate ability to handle people. In spite of Bottom's unfortunate idea of a prologue which nearly ruins an ill-starred play, the honest intent, genial good-humor, and child-like desire of the players to please and to be praised for their efforts are the very human qualities which Bottom and his fellow-craftsmen leave in our memory.

The Fairies.—The Fairies are beings of no high intellectual development, but they possess, nevertheless, a cultivated sense of the beautiful. They live an existence of pure enjoyment, in which the only pain they suffer is jealousy—jealousy when someone else acquires a thing of beauty which they have not.

Oberon, their king, covets the beautiful changeling, squire to Titania. Thwarted in his desire to secure the boy, like the rest of his fairy subjects, he resorts to trickery to gain his end. Oberon, no doubt, has a sense of humor, for it is he who causes Titania to fall in love with Bottom. The sight of the dainty and fastidious Titania fondling an ass's head appeals to his sense of humor and appeases his sense of injury. Oberon, too, is capable of a greater depth of feeling than his fairy-subjects, for he does his best to

straighten out the tangle which Puck has made of the love-affairs of four mortals. He is touched with remorse when he sees his lovely queen sleeping beside the foolish Bottom. Oberon is a carefree king, fitted to rule fairies who themselves are heedless, thoughtless creatures.

Titania.—Proud Titania, lovely, gentle, queenly, is the ideal queen of fairyland. Yet for all her fairyhood, Shakespeare endows her with very human qualities. She and Oberon fall in and out of love a dozen times a day; they quarrel amazingly. Titania has a mind and will of her own, for not for his whole fairy kingdom will she indulge her husband's whim for her changeling boy. She is generous and loving. Her attendants reflect their mistress; they are gentle and affectionate, not at all like the mischief-loving Puck of Oberon's train.

Puck.—Puck is a shrewd and knavish sprite who delights in playing pranks upon unwary people. He is mischief itself. Oberon, the king of the fairies, always summons Puck, his chief favorite and privy counselor, to do his royal errands. The fact that when he is sent to squeeze the love-juice into the eyes of Demetrius he mistakes Lysander for him, is the first complication in the love story. Not often, however, is he so clumsy. This was a real mistake which Oberon's good-nature hastens to repair. Usually, Puck's sly humor is cleverness itself. It is Puck who brings about the complications, and it is he who disentangles them. He feels no qualm at the perplexity and confusion which follow in his wake; rather, he laughs gleefully and exclaims. "Lord, what fools these mortals be."

Lysander and Demetrius.—Lysander's brief infatuation for Helena only seems to make more clear the constancy of his love for Hermia. He is a headstrong, ardent lover who welcomes the spur of parental opposition to prove his

strength. He has pardonable pride in his family and noble lineage and is fearlessly outspoken. He does not hesitate to tear down his rival's character, even going to the length of revealing to the court Demetrius' indiscretions. Confident of himself and his love, he makes plans immediately for their escape. It is amusing to watch Lysander under the spell of the love-juice. He quite outdoes himself in ardor for his new love, and in scorn for his old. He welcomes a chance to fight his rival, now for a different score. The magic spell removed, Lysander once more becomes Hermia's true lover.

Demetrius, on the other hand, is apparently compelled by mere amorous caprice, not by principle or motive. He is betrothed to Helena; then Helena pleases him no longer. He trifles with Hermia, and, at the close of this incident, he remembers his breach of faith "only as the trifling of youth." He is wilful, self-centered, and unfeeling in the height of his infatuation for Hermia. Were his own love for Hermia deep, it would help him understand in some measure Helena's regard for him. Instead, he inflicts unnecessary pain by his unmannerly scorning of her generous love.

Hermia and Helena.—Hermia, in her love for Lysander, is willing to defy her father's wishes and the law of Athens. For Lysander she will sacrifice all other affections, even her long-standing friendship for Helena. When she discovers Lysander in the act of making love to her friend, it is Helena she blames for her lover's inconstancy. Unlike Helena, whose love merely puts her at the mercy of Demetrius, and whose nature makes her bow her head to the blows of fate, Hermia is a vixen who fights for her possessions against all obstacles.

In contrast to Hermia's small person, dark beauty, and tempestuous spirit, Helena is tall, fair, and timid. When

we first meet her, she is suffering an unrequited love, which blinds her to all else. To win the thanks of Demetrius ever so little, she basely betrays Hermia's plan to elope with Lysander. When both Demetrius and Lysander, under the love spell, turn their affection from Hermia to her, her thwarted love and her long brooding lead her to be incredulous and bitter. Helena has come finally to believe only Hermia beautiful and desirable. We cannot blame Helena altogether for her jealousy. She has provocation and her vision is distorted by her unhappiness. Throughout the play we cannot help but admire the generosity of her love for unworthy Demetrius and sympathize with her puzzled wonder that such love as hers can bring forth no return.

QUESTIONS

1. Give some examples of "Bottomisms."
2. What is the cause of the quarrel between Titania and Oberon?
3. Contrast Lysander and Demetrius; Hermia and Helena.
4. What is the effect of love upon each of the above persons?
5. What are Puck's chief traits of character?
6. What incident marks the beginning of the love-plot? What complications arise?
7. How does Bottom's humor differ from Puck's?
8. Describe the "comedy" of *Pyramus and Thisbe* as played by the Athenian craftsmen.
9. What traits of character are revealed by Theseus?

MERCHANT OF VENICE

THE PEOPLE IN THE PLAY

THE DUKE OF VENICE

THE PRINCE OF MOROCCO
THE PRINCE OF ARRAGON } Suitors to Portia

ANTONIO, a merchant of Venice
BASSANIO, his friend, suitor likewise to Portia

SALANIO
SALARINO } Friends to Antonio and Bassanio
GRATIANO

LORENZO, in love with Jessica
SHYLOCK, a rich Jew
TUBAL, a Jew, his friend
LAUNCELOT GOBBO, the clown, servant to Shylock
OLD GOBBO, father to Launcelot
LEONARDO, servant to Bassanio

BALTHASAR
STEPHANO } Servants to Portia

PORTIA, a rich heiress
NERISSA, her waiting-maid
JESSICA, daughter to Shylock

SCENE: *Partly at Venice, and partly at Belmont, the seat of* PORTIA *on the Continent*

SYNOPSIS OF THE PLAY

Act I

Scene 1.—Bassanio, a spendthrift young gentleman of Venice, applies to his friend, Antonio, a rich merchant, for money sufficient to court in fitting style, Portia, an heiress of Belmont. Bassanio is already deeply in debt to Antonio, but he hopes, if he wins Portia, to be able to repay all. Antonio is unable to give Bassanio the needed sum, since his capital is invested in trading-ships at distant ports, but he authorizes Bassanio to go forth in Venice and borrow on his credit.

Scene 2.—At Belmont, the lovely Portia whiles away an idle hour discussing with her attendant, Nerissa, the conditions of her father's will, and rejoicing that none of the many suitors has been successful. Apparently heart-whole, Portia admits that she loves Bassanio.

Scene 3.—Bassanio has arranged with Shylock, a Jewish money-lender, for the loan of three thousand ducats for three months, on Antonio's credit. Shylock, despised by Christian merchants for his occupation of money-lender and for his religion, sees here an opportunity for revenge. Pretending generosity, he offers to lend Antonio the money without interest, insisting only on the condition that a pound of Antonio's flesh nearest the heart should be the forfeit. Quite confident that his ships will reach port before the bond is due, Antonio accepts Shylock's offer. Bassanio, however, is unwilling that Antonio should thus put himself in Shylock's power.

Act II

Scene 1.—The Prince of Morocco arrives at Belmont to hazard all he has for Portia's hand. He is graciously received by Portia, who explains to him the conditions to which he must submit: if he will choose one of the caskets, he must first promise, should he be unfortunate in his choice, never to woo lady again.

Scene 2.—Launcelot Gobbo, a simple country fellow, at last resolves to run away from the Jew, his master. He meets his aged father, and after some fun at the old man's expense, prevails upon his father to seek service for his son with Bassanio, now about to set forth to Belmont. Gratiano, a merry friend of Bassanio's, begs to be allowed to accompany him to Belmont.

Scene 3.—Jessica, Shylock's daughter, is loath to have Launcelot leave her father's service, for his chatter and nonsense have helped make the house less lonesome. She gives him a ducat for himself and a love letter to Lorenzo, a friend of Bassanio. Jessica renounces her father's ways and views. She is determined to marry Lorenzo and become a Christian.

Scene 4.—Gratiano, Lorenzo, Salarino, and Salanio, make final preparations for the carnival that evening. Launcelot delivers to Lorenzo Jessica's letter. Lorenzo sends a message to her by Launcelot and then confides to Gratiano Jessica's plan for escape from her father's house. Lorenzo decides that in a page's costume she will escape detection as his torch-bearer.

Scene 5.—Shylock, invited to supper at Bassanio's home, very unwillingly leaves the security of his house. He charges Jessica to keep all well guarded and not to gaze upon the revellers who will crowd the streets. Launcelot

delivers Lorenzo's message and takes his farewell. Shylock, not at all suspecting Jessica's plan to elope, goes forth.

Scene 6.—On the same night that Bassanio sets sail for Belmont, Gratiano and Salarino, masked for the carnival, meet Lorenzo near Shylock's house. Jessica, in page's costume, appears on a balcony. After being assured that Lorenzo waits below, she throws to him a casket of jewels and ducats. Jessica then descends to be Lorenzo's torch-bearer in the gay procession.

Scene 7.—The Prince of Morocco chooses the gold casket. Bearing his disappointment manfully, he bids Portia farewell.

Scene 8.—In Venice, Salarino and Salanio report Shylock's frenzied wrath when he discovered his daughter's absence and the loss of his jewels and money. Salanio points out that Antonio will probably pay dearly for the Jew's humiliation, if his ships do not return in time for him to meet the bond. There is a rumor current of the shipwreck of a rich Venetian trading-vessel.

Scene 9.—In Belmont, the Prince of Arragon chooses the silver casket. Lacking Morocco's dignity, he takes his loss lightly and departs. At this moment the coming of a new suitor is announced, who Portia hopes may be Bassanio.

Act III

Scene 1.—Shylock, goaded beyond all bearing by the news of Jessica's flight and marriage to a Christian, vows to take revenge upon Antonio, whom he considers at his mercy, since reports of the loss of his ships are current in Venice.

Scene 2.—Bassanio, at Belmont, chooses the leaden casket and wins Portia. In the midst of general rejoicing, a messenger delivers a letter from Antonio, telling of the loss of

his ships, his inability to meet the loan, and Shylock's insistence upon the letter of his bond. He longs to see Bassanio again. Jessica and Lorenzo, who have come to Belmont, confirm reports of Shylock's thirst for revenge. Bassanio's marriage to Portia takes place at once. Portia generously places her wealth at Bassanio's disposal, and Bassanio speeds to Venice.

Scene 3.—In Venice, Shylock, deaf to all pleas for mercy toward Antonio, will not release him from prison. Antonio, on his part, is resigned to his fate, praying only that Bassanio comes to see him pay his debt of friendship.

Scene 4.—On the pretext of going into prayerful seclusion until Bassanio's return, Portia leaves Jessica and Lorenzo in charge of her household. After she has dispatched a messenger to her cousin, Doctor Bellario, with instructions to bring certain notes and garments to a meeting place in Venice, she reveals, in part, her plan for donning disguise to Nerissa. Portia and Nerissa leave Belmont at once.

Scene 5.—Jessica and Lorenzo live quietly at Belmont, with Launcelot to make things merry. Jessica expresses whole-hearted admiration for Portia.

Act IV

Scene 1.—In the presence of the Duke and the court of justice, Shylock again shows himself deaf to all pleas for mercy and refuses twice the amount of his loan. The Duke has sent for a learned doctor to decide the case. Pretending illness, he sends in his place Portia, disguised as a doctor of law, so well that even Bassanio does not recognize her. Portia, too, begs Shylock to show mercy, but he is obdurate. Step by step, then, Portia cleverly leads Shylock to incriminate himself until he seals his fate by proclaiming that

he is willing to let Antonio die, if death would be the price of insistence on his bond. Portia then asserts that he must take his bond, but in so doing must shed no drop of blood. In consternation at this judgment, Shylock asks for barely his principal, but he is refused. He has insisted on the *letter* of his bond; the letter of his bond he shall have. Beaten at all points, Shylock is further at the mercy of the court. Since he has plotted against the life of a citizen, his own life and property are forfeit to the state. The Duke and Antonio forgive him such punishment on condition that he become a Christian and leave his property to Jessica and Lorenzo.

Antonio and Bassanio, in gratitude to the learned Doctor, offer "him" a generous fee, but Portia will accept no recompense except the ring on Bassanio's hand. Unfortunately, this is a gift from his wife which Bassanio swore never to part with, but at Antonio's urging Bassanio reluctantly sends Gratiano to overtake the Doctor and present the ring.

Scene 2.—Portia and Nerissa, about to set out for Belmont, are overtaken by Gratiano with Bassanio's ring. Nerissa, entering into the game, tries to win from her husband, Gratiano, the ring she gave him at their marriage.

Act V

Scene 1.—Seated in the garden at Belmont, Jessica and Lorenzo enjoy each other's company. Soon Portia's arrival is announced and almost immediately word comes that Bassanio will soon be there.

Antonio accompanies Bassanio. Portia notices the absense of her ring from Bassanio's finger and taxes him with having given it to some lady. She then produces the ring herself and this, together with a letter from Bellario, con-

vinces Bassanio that Portia has saved Antonio's life. In the midst of good-natured teasing, word comes that Antonio's ships are safe. Thus the play ends happily.

CHARACTER STUDIES

Antonio.—Antonio's character is not so strongly individualized as Shylock's; he is the conventional hero, yet we are aware of a real personality under the title, Antonio, merchant of Venice. In contrast to the younger, more light-hearted men of his acquaintance, he seems melancholy by nature. Certainly he is more reserved and philosophical. Like other men of his time, he hates the usury of the Jews, often lends money to his fellow-citizens without charging interest, and aids those who cannot meet their debts to the Jewish money-lenders. Generous to a fault, he takes a kindly interest in Bassanio's affairs, good-humoredly cuts short his young friend's embarrassed explanations, and pledges his credit as a merchant to raise the sum Bassanio needs. With dignity and courage, he faces his relentless creditor and calmly prepares to die. "A kinder gentleman treads not the earth," nor one more loyal to his friends.

Jessica.—Jessica herself declares that she is "daughter to her father's blood but not to his manners." Her father, Shylock, though he loves her after his fashion, denies her the ordinary pleasures and companions of her own age. He assumes that she has no youthful love of fun and has weighted her with the care of his house. When a chance for joy and freedom from irksome restraint comes, Jessica is loth to put it aside. She is no weak character; she has decision, strength of purpose, and a mind of her own; she is warmly loving, impulsive, and gay. Although we cannot condone her theft of Shylock's money and jewels, to Jessica they doubtless represent the dower that in the event of her

marriage Shylock would, as a matter of course, bestow upon his daughter. She is sufficiently practical and proud not to go to her husband without it.

Bassanio.—The fact that Antonio loves him is proof that Bassanio possesses some sterling traits of character. Frank in his avowal of the purpose of his suit to Portia, a little anxious for the proper appearance and conduct of his retinue, as his rebuke to the boisterous Gratiano shows, Bassanio is winning in his very human qualities. His concern for the plight of Antonio, whose loyalty and generosity have brought him into Shylock's power, crowds out all other thoughts from Bassanio's mind. On his wedding-day he hastens to Antonio's aid. Of business acumen and foresight, he seems to have very little; he is too happy-go-lucky and spendthrift in his ways, but, fortunately for Bassanio, he has a genius for friendship, and we feel that because of this he will always be much like the younger prince in the fairy-tale—he will bear a charmed life.

Portia.—When we first see Portia she is a lovely young heiress, rather tired of her endless suitors, none of whom particularly attracts her. She is resentful, too, because she must submit to the hazard of lot for a husband; and yet her filial love is such that she does not consider disobeying her father's will. In naming her suitors she shows a clear insight into each one's character and a keen wit. The simple dignity of her confession of love to Bassanio, her wholehearted generosity when Antonio's need is told her, her earnest appeal to Shylock's better nature, reveal Portia's true womanliness. Clever, versatile, like other romantic young girls she welcomes the novelty of disguising herself as a lawyer to carry off the honors of a great trial, and enters, with engaging charm, into a playful conspiracy to test her husband's constancy.

Shylock.—Shylock is easily the most interesting char-

acter in the play. The most individual, he at the same time represents a type. A usurer and a miser, he is despised by the Christians, who do not scruple to vent their contempt upon him. We cannot help but sympathize with the proud spirit hid beneath his Jewish gaberdine, brought to the verge of madness by repeated insults and injuries and the unfilial conduct of his daughter; for Jessica's repudiation and marriage with a Christian shame her father in the eyes of his people. We can appreciate his desire to throw off the load of oppression heaped upon him and all his tribe, by one desperate act of "lawful revenge," although the remorseless cruelty of the means by which he is to execute his purpose, and the persistency with which he adheres to it, turn us against him. He is crafty, merciless, miserly, yet he is cut to the quick by Jessica's defection; and he reveals unexpected sentiment when he is stricken by the news of the loss of his wife's keepsake.

Minor Characters.—The minor characters in the *Merchant of Venice* have one characteristic in common—they are all merry, and they are all likeable. With their gay banter, Salarino and Salario relieve something of Antonio's persistent sadness; in his misfortune they are sympathetic, loyal friends. Gratiano, talkative, witty, hail-fellow-well-met, can yet be serious. He is a faithful friend and an earnest lover. He is quick to resent injustice and quick to speak his mind, sometimes unwisely, for he makes Shylock only more angry and determined when he hurls names at the Jew. In his marriage to Nerissa, Portia's delightful companion, Gratiano is well mated. Nerissa's wit will match her husband's, and her responsive and loving nature, her rare humor and common sense will curb Gratiano's rollicking ways.

Lorenzo is another of the merry company of young men who are friends of Bassanio. He is winning in speech and

manner, possessed of initiative, gayly self-confident, devoted to his bride, and loyal to his friends.

The Duke is merely a figure-head. Venice boasts of the freedom granted by her charter to residents and citizens. The Duke, by the impartiality of his attitude, upholds this ideal.

Launcelot, unlike Touchstone in *As You Like It,* is not to be remembered for the keenness of his wit nor the depth of his understanding. He is a simple clown who loves a high-sounding phrase and the echo of his own voice uttering it. As we might expect, he is given to pranks and practical jokes. He has spirit enough to leave the service of the miserly Shylock and is sufficiently trustworthy to be given Jessica's secret messages to Lorenzo.

QUESTIONS

1. Summarize in one well-constructed paragraph of not more than 100 words, *The Merchant of Venice.* Pay particular attention to proportion and to the emphasis of important details.

2. Explain how the Prince of Morocco, the Prince of Arragon, and Bassanio show their characters by their choice of caskets, giving in substance the inscription on each casket.

3. Give the substance of Portia's remarks to Bassanio immediately after his selection of the casket. Show what traits of character are revealed in this speech.

4. Describe Portia's plans for the relief of Antonio and sketch the steps taken in carrying them out.

5. Explain how the elopement of Jessica aids in the plot development of *The Merchant of Venice.*

6. Describe the trial scene in *The Merchant of Venice.* Do not outline the plot but describe the scene as if it were a tableau or a painting, emphasizing what you imagine to have been the grouping, costumes, background, etc.

7. "Shakespeare wanted his audience to sympathize with

Shylock." Give three arguments, based on *The Merchant of Venice,* for or against this statement.

8. "Bassanio is a mere matrimonial gambler, who cares neither for Antonio nor for Portia, but only for their ducats." Give arguments, based on *The Merchant of Venice,* either to justify or to refute this statement.

9. With what speech or action is the climax reached in *The Merchant of Venice?*

10. In a paragraph or two compare *The Merchant of Venice* with any other of Shakespeare's plays that you have read, showing as clearly as you can the most striking points of difference between the two plays.

JULIUS CAESAR

THE PEOPLE IN THE PLAY

JULIUS CÆSAR

OCTAVIUS CÆSAR
MARCUS ANTONIUS
M. ÆMIL. LEPIDUS
} Triumvirs after the death of Julius Cæsar

CICERO
PUBLIUS
POPILIUS LENA
} Senators

MARCUS BRUTUS
CASSIUS
CASCA
TREBONIUS
LIGARIUS
DECIUS BRUTUS
METELLUS CIMBER
CINNA
} Conspirators against Julius Cæsar

FLAVIUS and MARULLUS, tribunes
ARTEMIDORUS of Cnidos, a teacher of Rhetoric
A Soothsayer
CINNA, a poet. Another Poet.

LUCILIUS
TITINIUS
MESSALA
Young CATO
VOLUMNIUS
} Friends to Brutus and Cassius

VARRO
CLITUS
CLAUDIUS
STRATO
LUCIUS
DARDANIUS
} Servants to Brutus

PINDARUS, servant to Cassius
CALPURNIA, wife to Cæsar
PORTIA, wife to Brutus
Senators, Citizens, Guards, Attendants, &c.

SCENE: *Rome; the neighborhood of Sardis; the neighborhood of Philippi.*

SYNOPSIS OF THE PLAY

Act I

Scene 1.—Tribunes scatter a crowd of commoners, gathered to watch Caesar's triumphal return from a battle with the sons of Pompey. There is hint of discontent, for the tribunes rebuke the fickle mob and pluck the wreaths of victory from all statues of Caesar.

Scene 2.—As Caesar enters the city in triumph, a soothsayer bids him beware the Ides of March. Cassius, having watched the procession, tries to arouse Brutus against Caesar, who, he says, is planning to make himself king. Casca, entering, recounts the offering of the crown three times to Caesar and his reluctant refusal. Brutus is partly won to the cause of rebellion. Cassius plans to besiege Brutus with letters purporting to be written by citizens of Rome.

Scene 3.—The work of the conspiracy goes forward. Cassius gives orders for letters to be flung through Brutus's

window. He and Casca plan to call upon Brutus to urge their cause further.

Act II

Scene 1.—Brutus spends a wakeful night pondering Cassius's arguments. He receives letters from numerous citizens, urging him to save Rome. The conspirators call upon him and draw him into the conspiracy. They plan to kill Caesar that day, but no one else. Portia, entering as they leave, urges her husband to confide in her, but Brutus refuses. Ligarius is won to the cause by Brutus.

Scene 2.—Calpurnia reveals to Caesar a fearful dream and begs him, by that omen, not to go to the Senate. Augurers confirm Calpurnia's fears for Caesar's safety. However, when Decius interprets the dream favorably, Caesar decides to go forth. Members of the conspiracy arrive to conduct Caesar to the Senate.

Scene 3.—Artemidorus writes a letter, warning Caesar of the plot against him and takes his stand near the Capitol.

Scene 4.—Portia learns from the soothsayer of his fear for Caesar's safety. In nervous excitement, she sends Lucius to the Senate house, with orders to note what is taking place.

Act III

Scene 1.—Artemidorus fails in his attempt to warn Caesar. When the Senate convenes, the conspirators, by a pre-arranged plan, prefer a losing suit, which Caesar cannot grant. Upon his refusal, they press forward and stab him. In the excitement that follows, the conspirators address the frightened populace. Mark Antony, entering, gazes in grief on Caesar's body. He prevails upon the con-

spirators to allow him to speak at Caesar's funeral. Receiving word of the approach of Octavius Caesar, Antony bids his servant delay reporting the catastrophe until after he has delivered his funeral oration.

Scene 2.—In the Forum, Brutus justifies the conspiracy in the eyes of the people and gains their favor. Antony, addressing the same mob, through favor of Brutus, adroitly wins their support by indirectly impugning the motives of the conspirators. The people, incited by Antony's clever harangue to the point of frenzy, rush forth to do violence to the conspirators. Antony departs to meet Lepidus and Octavius Caesar, who has arrived in Rome. Rumor reports the hurried flight of Cassius and Brutus from Rome.

Scene 3.—The mob, in uncontrollable fury, attacks Cinna, the poet, mistaking him for Cinna the conspirator, and rushes on to destroy the homes of the conspirators.

Act IV

Scene 1.—Rome is now governed by the triumvirs, Antony, Octavius, and Lepidus. Among them they plan proscriptions of their opponents. Antony, for his own ambition, and to ally himself still more closely with Octavius, who has many friends, is willing to betray Lepidus. He urges upon Octavius the need to win further support.

Scene 2.—In a camp near Sardis, Brutus and Cassius have assembled their armies and meet to discuss a matter of dispute.

Scene 3.—In Brutus's tent, Brutus and Cassius exchange bitter words over matters of policy. After they become reconciled, Brutus reveals the news of Portia's death. In conference, the leaders discuss plans to meet Antony's forces assembled at Philippi. Against Cassius's advice, Brutus insists that their army go forward to Philippi.

When Brutus is alone in his tent that night, the ghost of Caesar enters. It warns Brutus that it will visit him again at Philippi.

Act V

Scene 1.—Antony and Octavius note with surprise that the opposing army has advanced to meet them. Brutus and Cassius challenge Antony and Octavius to battle.

Scene 2.—From his part of the field, Brutus gives the signal for the attack. Unfortunately, it was ill-timed for his own soldiers and was misunderstood by the other wing.

Scene 3.—It is impossible for Cassius to be sure whether the troops in motion are led by Brutus or by the enemy. Through a fatal error, Cassius believes the day lost and kills himself. Brutus, whose legions have been victorious over Octavius, mourns his friend.

Scene 4.—Brutus endeavors to encourage his followers. Lucillius, taken prisoner, surrenders himself as Brutus. Antony discovers the ruse. He orders a report of the progress of the battle.

Scene 5.—All is now lost. To escape capture, Brutus dies by his own hand. Octavius and Antony praise their fallen foe and promise a burial with honor.

CHARACTER STUDIES

Mark Antony.—Mark Antony's deep affection for Caesar is unquestioned; he is a staunch and devoted friend. He pays tribute to greatness of soul wherever he finds it—in Caesar, his friend; and in Brutus, his enemy. Brave, determined, resourceful, he is at the same time, unprincipled, scheming, ambitious. His grief at the sight of Caesar's body is genuine, but he does not allow it to

cloud his faculties. He adroitly feigns friendship with the conspirators, and with a fine sense of dramatic values uses the occasion of Caesar's burial to wrest the power from them. Unlike Brutus, he knows men and plays upon their passions. In meeting with the other triumvirs, in the days that follow, Antony shows himself unfeeling and unprincipled. A brilliant man, a resourceful leader, but a man of uncontrolled passions, even he seems to realize his shortcomings when, in the moment of personal triumph on the plains of Philippi, he points to his fallen foe and says in eulogy, "This was a man."

Octavius.—Like Antony, Octavius reads the signs of the times and identifies himself with the growing absolutism of the state. He is, however, more controlled and calculating and, like his uncle, he possesses a genuine gift for statecraft.

Julius Caesar.—The Caesar of history and the Caesar of this play, can they be one—"the Caesar that did awe the world"? For dramatic purposes, Shakespeare presents that view of Caesar which gives a reason for the conspiracy. In each of his four appearances in the play, Caesar displays some weakness: vanity, arrogance, deafness, swooning, superstition, vacillation, susceptibility to flattery. He is spoiled by victory, power, and adulation. Though his death occurs in the middle of the play, his spirit dominates the entire tragedy. So great was his grasp of the needs of his times, so capable was he of thinking great deeds and doing them, so true was his reading of the public mind, that all evidence of infirmity serves but to throw into sharper contrast the genius that so identified itself with the age.

Brutus.—Even to his enemies, Brutus is "the noblest Roman of them all," a man of highest integrity, purest patriotism, and generous friendship. But he is fore-

doomed to failure. The key to this tragedy lies in his lack of three qualities: foresight, practical knowledge of men and their motives, and sound judgment in affairs. "The book, the music, and the gentle boy" reveal Brutus's true place in life: He is a philosopher, a dreamer, an idealist; not a soldier, not a politician, not an executive. Failure comes when he attempts to play these parts for which he is not cast. A descendant of a noble Roman family which had distinguished itself in defending the ancient liberty of Rome, Brutus has long frowned upon the growing tendency to a strongly centralized government in Rome, which he attributes solely to Caesar's ambition for himself. When the conspirators urge him to embrace their cause, that they may share the lustre of his name and integrity, they have only to appeal to his patriotism and his pride of race. Despite his disinterested motives, Brutus misreads the people and the times, and the cause of the conspiracy is doomed to failure.

Cassius.—Cassius is the instigator of the conspiracy. Unlike Brutus, he does what he does "in envy of great Caesar," for he has long resented Caesar's steady growth in popularity and power and his own comparative obscurity. A shrewd judge of men, wily, clever, daring, Cassius is rightly judged by Caesar to be a dangerous malcontent. His power to suit his argument to the man before him is almost uncanny. His practical wisdom, too, never fails. If Brutus's greatest mistake is his failing to heed Cassius's advice, Cassius's great error lies in surrendering to an idealist like Brutus the practical leadership of the conspiracy. Yet, with all his faults, Cassius has a refreshing sense of reality; he holds no illusions about himself or others.

Conspirators.—When the names of Brutus and Cassius

are omitted, the conspirators are but a group of minor characters. Their joining the conspiracy is really a triumph of Cassius's remarkable insight into human character and the motives which sway men. All are Romans of birth, of education, reared in the tradition of Rome's ancient liberty; but all, save Brutus, are merely tools in the hands of Cassius. Nearly all nurse some personal grievances against Caesar; none is averse to accepting a position of power in the new government. As a group, the conspirators were reckless, daring, content to leave the engineering of their enterprise to Cassius and Brutus.

Calpurnia and Portia.—Calpurnia and Portia serve principally to reveal the more intimate side of their husbands' characters. Calpurnia, Roman matron, shares her husband's activities and triumphs. We know that she fears and obeys Caesar, for her cheek grows pale when he is angry; but she loves and honors him, too. The physical and moral weaknesses of Caesar which repel others, she seeks to hide to the end that Caesar may appear without flaw. She is full of wifely concern and anxiety on the dread Ides of March; like most women, clever in devising excuses to keep a loved one out of danger, experiencing a feeling of panic as the time to go to the Capitol grows near.

Portia, loved and honored by Brutus, is more appealing than Calpurnia. She has more poise, dignity, and reserve. She values beyond words the trust and confidence of her husband. She bears bravely the suspense incident to the conspiracy, the flight of the conspirators, and the long exile from Brutus, until it seems that defeat is certain. Then Portia breaks under the strain. According to Roman custom, she dies, like her husband, by her own hand.

QUESTIONS

1. Compare the motives that actuated Brutus with those that actuated Cassius. Support your conclusions by definite references to incidents in the play.

2. Who is the noblest character in *Julius Caesar*? Substantiate your opinion by definite references to the play.

3. In one or two paragraphs show what traits of character are revealed by Brutus (a) in his intercourse with the conspirators; (b) in his treatment of the boy Lucius; (c) in his quarrel with Cassius.

4. Relate the events that lead to the assassination of Caesar. Show how Brutus is led to be one of the actors in that deed.

5. What is Caesar's estimate of Cassius? Show, by referring to incidents in the play, that Caesar was right or wrong.

6. Write one or more paragraphs covering the following points: (a) Antony's course with regard to Caesar's will; (b) the effectiveness of this course compared with the effectiveness of a direct reading of the will; (c) Shakespeare's opinion of the common people as judged from the scene in *Julius Caesar* in which Antony makes his appeal.

7. Show how the quarrel between Brutus and Cassius is made a means to bring on the conclusion of the play.

8. Write one or more paragraphs, explaining in detail how the affairs of three persons in Shakespeare's *Julius Caesar* come to a happy or an unhappy ending in the play.

9. Name two minor characters in *Julius Caesar* and show fully the part each has in the drama.

10. What various weaknesses does Caesar reveal? What is the dramatic value of this? Why is the play called *Julius Caesar*?

11. Quote a passage of about 100 words from *Julius Caesar*. Tell in your own words what the passage means, show its relation to the rest of the play, and state why it is worth memorizing.

12. By whom, of whom, and on what occasion were the following lines uttered?

(a) "The angry spot doth glow on Caesar's brow."
(b) "Oh, he sits high in all the people's hearts."
(c) "So let high-sighted tyranny range on."
(d) "But I am constant as the northern star."
(e) "He shall but bear them as the ass bears gold."
(f) "There is a tide in the affairs of men."
(g) "In Parthia did I take thee prisoner."

ESSAYS

WASHINGTON IRVING

1783–1859

Biographical Sketch

Washington Irving, our first American man of letters, was born in New York City in 1783. After a conventional American schooling he began the study of law at sixteen, and three years later entered a law office. In his spare time he continued to read widely and wrote occasional sketches for a local magazine. But his health failing about this time, he sailed for Europe, traveling in France and Italy and developing the artistic side of his personality, with the result that, although he was admitted to the bar on his return to America, he never practiced law. Instead, he launched with his brother and another gentleman a light periodical, *Salmagundi,* which was successful, and revealed to him his powers as a humorous writer. This vein found more complete expression in his *Knickerbocker History of New York* (1809), which established his reputation. But his literary triumph was overshadowed by the death of his sweetheart, which affected him so deeply that he never married.

He now became partner in a business enterprise having offices in Liverpool, and when affairs became critical, sailed for England to aid his brother in the attempt to rehabilitate them. But the fortunes of the establishment steadily declined, and in 1818 it went into bankruptcy. It was during his spare time in England that Irving gathered the materials for his *Sketch Book.* It was published in America with great success, and later in England with the hearty endorsement of Scott, whom the author had met on his travels there. Thus by his pen Irving began to retrieve the family fortunes lost in the business enterprise.

Taking advantage of the opportunities for observation, and the perusal of historic documents afforded by his travels in Spain, he wrote his *Life of Columbus, Conquest of Granada,* and *The Alhambra.* On his return to New York in 1832, after seventeen

years of foreign travel, he was welcomed like a conqueror, as indeed he was; for he had won the distinction of being the first American author to be received on terms of equality by European writers.

The closing years of his life were spent at "Sunnyside," his famous home on the Hudson, not far from Tarrytown. He continued writing until within a few months of his death, which occurred November 28, 1859. His last completed work was the *Life of George Washington.*

The *Sketch Book* reflects all the excellences of Irving's literary style. His *narrative* skill is attested by the immortal tales, *Rip Van Winkle* and *The Legend of Sleepy Hollow.* In *The Stage Coach, The Country Church* and the Christmas sketches he presents us with vivid *pictures* of the life and institutions he observed so carefully during his sojourn in England. In such essays as *English Rural Life* and *Westminster Abbey* he reveals a power of analysis and *reflection* typical of the form. But whether he is telling us a story, or indulging in the expression of personal opinion, or describing a scene of English country life, we are always conscious of his genial humor, his ready sympathy, and his carefully polished prose style.

SKETCH BOOK

SYNOPSES

The Author's Account of Himself

In this personal essay, Washington Irving traces the development in himself of the wandering tendency from his infancy, when he used to get lost in his native town and had to be returned by the "crier" or watchman. As a schoolboy he neglected his studies to wander about the waterfront; and when he became a young man he traveled extensively over the United States and marveled at its natural beauties. But still he was unsatisfied. He desired to view the age-old relics and institutions, and the great men of Europe. The essays that follow are records of the

impressions he gained on this trip. They are not pictures of conventional points of interest, but sketches of out-of-the-way persons and places casually encountered.

The Voyage

In the opening three paragraphs the author *reflects* on the advantages to the Europe-bound tourist of the ocean voyage. It separates him suddenly from his home land and gives him time to prepare his mind for new and unfamiliar impressions.

He then *describes* the sights that entertained him on shipboard: the clouds, the waves, the marine animals, the occasional ships, and the fragment of a wreck that drifted by.

This last object gave rise to many stories of sea disasters, one of which, told by the captain, Irving *narrates* in full. He then describes his terrified sensations during the storm which overtook the ship and handled her roughly all during the night, and the elation with which he rose to find clear weather and a favoring breeze.

Finally, the landing at Liverpool is recalled: his first sight of England, the mutual greetings of friends, the anguish of the wife who found her sailor husband deathly ill, and his own feelings of loneliness as he stepped on alien soil.

Christmas

Irving rejoices in the lingering holiday customs recalling ancient English life. They hold together the traditions of the country as the ivy supports the crumbling cathedral ruin. . . . Christmas is especially impressive owing to the sacred associations and increasingly solemn church services that accompany it. . . . Then too, it is the time for family reunions. . . . And the very bleakness of the winter landscape, precluding outdoor recreation, makes the social atmosphere of Christmas particularly welcome. . . . The in-

door scene of hospitality and affection about the hearth fire is in pleasing contrast to the cold without. . . . In former times the ceremonies were much more elaborate. . . . But modern refinement has been accompanied by the passing of many rites and the modification of those that remain. . . . Still, it is a delightful season, with its family reunions, gifts, evergreen-decorated homes, and minstrels caroling from house to house. . . . Who could resist the feelings of charity and love associated with this season? . . . Certainly not the author, even though he is a stranger in a strange land.

The Stage-coach

In this sketch, Irving relates his experiences during a coach trip in Yorkshire just before Christmas. Among the passengers were three excited schoolboys, returning home for the vacation. The coachman was in charge of these boys, and interested the writer as representing a class of people very important in that day. His round, red face, stout figure, broad-brimmed hat, colored neckerchief, and brilliant waistcoat distinguish him in a crowd. Then, too, he is a sort of hero among the employees of the inns along the road, and his arrival in each village is a signal for general excitement.

Irving was roused from his reflections on the festive spirit apparent all along the route by the shouts of the schoolboys as they came in sight of home, and reminiscently watched the joyous anticipation with which they greeted familiar sights and objects.

In the evening he reached his intended destination, and could not but admire the hospitable inn with its display of tempting foods, its cleanliness and excellent service. Shortly after his arrival, he met a former fellow-traveler, Frank Bracebridge, who insisted on his spending Christmas at his father's home.

Christmas Eve

As they traveled toward Bracebridge Hall, Frank pictured his father as a typical country squire of the old school. Alighting at the gate, they walked by moonlight up the avenue of trees to the mansion, where they were hospitably received by the Squire and immediately ushered into the midst of a numerous family gathering of all ages engaged in a variety of pastimes. Under the genial influence of the blazing fire and the general atmosphere of kindliness, the traveler soon felt at home.

In a short while the bountiful English supper was served, during which the young folks were perpetually amused by the witty remarks and ingenious tricks of "Master Simon," an elderly bachelor relative. On the completion of the meal most of the company joined in dancing, the most striking couple being a soldier son of the Squire and his beautiful partner, between whom a budding romance could be discerned. When the dance was over he seized a guitar and sang for her benefit a love song of Herrick's.

The party then broke up with mutual handshaking, and Irving retired to his antique-furnitured bedroom, where he soon fell asleep to the singing of the waits (*village minstrels*) outside his window.

Christmas Day

Early Christmas morning the author was awakened by a carol sung outside his bedroom door by several children of the household who fled at his approach. Summoned by a servant, he joined the family at prayers in the chapel, after which breakfast was served and followed by a walk about the grounds with Frank Bracebridge and Master Simon, the latter discussing volubly the habits of the peacocks which were everywhere in evidence.

Then all walked to the church not far distant, where the

author was tolerantly amused at the inexpert efforts of the village orchestra and choir to render the anthem specially arranged for them by Master Simon. A sermon followed, preached by the eccentric pastor (an old college mate of the Squire's), which consisted in a defense of Christmas festivities against Puritanical opponents long since dead.

Returning home with his host, Irving was impressed with the esteem in which his tenants appeared to hold the Squire, and listened to the latter's protests against the general relinquishment of the old local Christmas customs which he was at such pains to keep alive.

No sooner had they reached the house than a group of quaintly dressed village boys with quarter-staves performed an ancient folk-dance, for which they were rewarded with beef and ale. Pleasantries followed between Master Simon and the village wit, and the author retired to his room to dress for dinner.

The Christmas Dinner

Served in the great hall before a roaring log fire, this meal represented the Squire's crowning effort to keep alive antique ceremonies. After a long and formal grace by the Parson, the butler appeared bearing the boar's head, which was received by the Oxford son, singing an old carol. The dinner itself consisted of a profusion of meats and delicacies with an occasional odd-looking dish assumed to have some traditional significance. At the close of the meal the wassail bowl made its rounds as in former times, and everyone being now in high spirits, there was much bantering of Master Simon, and general hilarity.

With the removal of the table, the children romped noisily in an adjoining room under the leadership of the old bachelor and the Oxford student, while the Parson discoursed before the fire to the older members of the family

on curious local superstitions and legends. His talk was interrupted by a burst of noise, and in trooped the merry-makers arrayed in costumes of bygone days, representing legendary and allegorical characters. Both the Squire and the author were delighted with this climax to the day's festivities; the former because it awakened old associations, and the latter because it furnished a picture of customs fast becoming obsolete.

Rural Life in England

Irving remarks that the only place to appraise the English character properly is in the rural districts. All classes of society are found there, and they act more naturally than in the city, where they are intent only on business.

Their instinctive love of nature is evident in all aspects of country life. Their park scenery, varied by lawns, groves, lakes, and winding rivers, is a masterpiece of landscape gardening. The homes of the moderately well-to-do reflect on a smaller scale the same good taste evinced in these estates of the nobility. And even the peasantry contrive to maintain neat gardens and hedges and to train woodbine effectively up the walls of their thatched cottages.

This love of country life has had many beneficial effects. It has produced a healthy race of men and promoted sympathy among the different classes of society, who mingle more or less on an equal footing. It has inspired the nature poetry so typical of English literature. It has beautified the face of the country, as previously noted. But chiefly it has induced a moral tone and feeling of stability in the national character, which make for tranquillity of domestic life.

The Country Church

The author once attended a typical English country church, with its stained glass windows, tombs, monuments,

and congregation seated according to rank. As the minister was uninspiring, he spent his time studying the character of the people.

What struck him most was the contrasted behavior of two families; one, a nobleman's and the other that of a rich merchant. While the former walked to church, conversing affably with the country folk, the latter arrived in carriages with much pomp, and disdained to notice the common people. Their dress also was in bad taste, being too obtrusively fashionable for such simple surroundings. Instead of paying respectful attention to the service, as did the family of the peer, they seemed to have come only to enjoy the admiration of the simple rustics. In short, they endeavored to command by a display of wealth and an assumption of superiority the respect which the nobleman's family enjoyed by virtue of their innate breeding.

Westminster Abbey

Visiting the famous Abbey one melancholy day in the fall, the author passed first through the cloisters, where he noted the ancient tombs of three early abbots of the church, dating from the eleventh and twelfth centuries. Entering the main portion of the building, he was struck by the grandeur of its sweeping arches and the religious silence of the place. In the Poets' Corner he noted the comparative simplicity of the memorials, and concluded that these immortals needed only their works to keep their memories fresh. The tombs of the kings, crowded with marble effigies in all postures, suggested a city population suddenly turned to stone. One figure of a recumbent crusader inspired thoughts of the long forgotten aspirations of medieval times, and almost conjured up in the beholder's mind a picture of the colorful life of that period. At the monument to Mrs. Nightingale he was shocked by the gruesome representation

of a shrouded skeleton claiming its victim, believing as he did that only peaceful ideas should be associated with death. The chapel of Henry VII was approached by steps leading through a gloomy arch, and entered through ponderous brazen gates. It was elaborately sculptured inside and surrounded by stalls containing the relics of the *Knights of the Bath.* In the center stood the magnificent sepulchre of Henry VII himself. The tombs of Elizabeth and her victim, Mary, Queen of Scots, in close proximity, recalled the equalizing power of death. Suddenly the author's reflections were broken by a burst of organ music, filling the huge building with waves of sound and producing a feeling of exaltation in the listener's mind. Passing out of the Abbey, he paused to inspect the shrine of Edward the Confessor, which, despite the reverence generally accorded to it, had been broken into and robbed, as indeed had many of the tombs containing materials of value. Closing the door behind him, the author reflected on the futility of the congregated memorials he had observed, in the face of remorseless time.

Rip Van Winkle

In a quaint village on the Hudson, just before the outbreak of the Revolution, lived Rip Van Winkle. He was a happy-go-lucky fellow, married to a shrewish wife from whom he had two favorite means of escape. One was to frequent the daily gathering of village notables who discussed the contents of a random newspaper before the inn of Nicholas Vedder. But when Dame Van Winkle pursued him there he was forced to take his dog and gun and ramble among the neighboring mountains, hunting squirrels.

One expedition of this kind took him high up on one of the Catskill mountains, where he was obliged to rest till nightfall. Starting to descend, he heard his name called

several times and timorously followed the voice. It proceeded from a queer looking dwarf, dressed in ancient Dutch fashion, who was carrying a keg of liquor on his shoulders. At his request, Rip assisted him with his burden until they reached a natural amphitheatre in which a crowd of other dwarfs were stolidly playing ninepins. They paused long enough to stare at the stranger and partake of the liquor, and then resumed their game. Rip, finding the contents of the keg much to his taste, took drink after drink, and finally fell fast asleep.

On waking he found himself back on the knoll where he had first seen the dwarf. His dog was gone, and in place of his well-kept fowling-piece lay an old rusty musket with worm-eaten stock. As he rose stiffly and made his way down the mountain he noted that certain features of the landscape had changed. But, strangest of all, on reaching the village he saw not a single face that he knew. The children mocked his ragged clothes and long white beard, and the dogs barked at him as he made his way toward his old haunt, the inn of Nicholas Vedder. But the name that confronted him was that of one John Doolittle; instead of the portrait of George III there was one labeled, "General Washington"; and from the flagpole fluttered a strange flag of stars and stripes.

Bewildered, he asked for his old friends. Some had died and others had gone to distant parts. Finally a woman appeared who looked strangely familiar. She proved to be his own daughter, now married and having a son, Rip, who was the counterpart of his grandfather. From her the wanderer learned that he had been missing twenty years, asleep on the mountain; and since his shrewish wife was dead, he went home with his daughter, Judith, to live.

Gradually he discovered old acquaintances, resumed his old station before the inn, and told to every stranger who put up there the story of his remarkable experience.

The Legend of Sleepy Hollow

About three miles from Tarrytown on the Hudson was a quiet, dreamy valley known as "Sleepy Hollow." The inhabitants, descended from the old Dutch settlers, were extremely superstitious. One of their favorite legends was that of a Hessian trooper who was decapitated in the Revolution by a cannonball, and whose ghost frequently emerged from its nearby grave and rode wildly about the country in search of its missing head. The apparition was known to all the villagers as "The Headless Horseman of Sleepy Hollow."

Among those who shared the belief in this and similar superstitions was the village schoolmaster, Ichabod Crane, a tall, lanky individual with long, thin nose and protruding eyes. To his educational activities he added those of singing-teacher and handy man to the farmers of the neighborhood. Because of his superior learning he was looked up to by all the natives and was frequently a distinguished visitor in their homes. Here he would often exchange ghost stories with the old wives and gain a temporary thrill at the price of a terror-stricken walk home late at night.

Among his singing-pupils was Katrina Van Tassel, comely daughter of a rich farmer, who would inherit a luxurious estate at his death. To her, therefore, Ichabod paid court. But he had numerous rivals, the most formidable of whom was Brom Bones, leader of a gang of reckless village youths. Unable to persuade the schoolmaster to settle their affair in the prize ring, Bones sought to disgrace him in the eyes of his mistress, and made his life miserable in a variety of ways.

But these troubles were temporarily forgotten when Ichabod Crane received one day an invitation to a quilting party at the Van Tassel mansion. Borrowing a rawboned

horse, "Gunpowder," from a neighbor, and sprucing himself up as best he could, Ichabod rode to the merrymaking with delightful anticipations. There he ate to his heart's content, danced with Katrina, and concluded the evening by listening to innumerable stories of the war, witchcraft, and ghostly apparitions, told by the circle of pipe-smoking Dutch farmers.

Thus he started home on "Gunpowder" about midnight in an excited state of mind, starting at every sound and dreading the necessity of passing the spot where the Headless Horseman was said to appear. On arriving there his worst fears were realized. There stood a huge, shadowy, mounted figure, carrying its head on the saddle before it. Ichabod cudgeled his horse into a gallop, but the figure followed close behind. He saw before him the bridge where the spectre always disappeared, and hastened to cross it before he should be overtaken. But even as he reached the structure, his pursuer rose in his stirrups, hurled his head with unerring aim, tumbling the pedagogue from his horse, and passed on like a whirlwind.

Next morning the schoolmaster was missing. His horse was found saddleless before its master's gate, and in the road near the bridge lay a shattered pumpkin. Ichabod never returned; a new teacher was engaged; and Brom Bones married the blushing Katrina.

QUESTIONS

1. What is the relation of the *Author's Account of Himself* to the series of sketches as a whole?

2. In what spirit does Irving make the remarks about the "great men of Europe"?

3. How did the author's record of observations abroad differ from that of the average tourist?

4. How does Irving reveal his sympathy for the sufferings of others in *The Voyage*?

5. Does Irving regard the long ocean voyage as an advantage or a disadvantage to the Europe-bound traveler? Discuss.

6. How does the sketch, "Christmas," differ in its purpose and appeal from all the other Christmas Sketches?

7. Why, in *The Stagecoach,* does the author spend so much time describing the coachman and his habits? Cite evidence from this essay that Irving can sympathize with the joys, as well as the sorrows, of others.

8. Sketch the character of Master Simon as revealed in the several essays in which he appears.

9. Which of the following adjectives fit the Squire, and which do not? Justify each yes or no answer by allusion to what he does or says or what the author says of him: progressive; devout; irritable; intellectual; patriotic; popular with his dependents.

10. What points of similarity and difference are evident when you compare the Squire of Bracebridge Hall with Sir Roger de Coverley?

11. What differences do the Christmas Sketches reveal between an English home in Irving's time and that of a modern wealthy man, as to (a) relations of master and servants; (b) domestic conveniences; (c) means of entertainment?

12. What three general topics are treated in the essay, *Rural Life in England*?

13. What reflection concerning the manners of true nobility and the "nouveau riche" does Irving make after his observation of the two families in *The Country Church*?

14. In *Rip Van Winkle,* what is it that makes each of the following touches humorous:

(a) The description of Nicholas Vedder before his inn?

(b) Rip's predicament on his return from the mountain?

(c) The manner in which Dame Van Winkle met her death?

15. Why is the reader not particularly saddened by the discomfiture of Ichabod Crane at the hands of Brom Bones in *The Legend of Sleepy Hollow*?

A COLLECTION OF ENGLISH ESSAYS

FRANCIS BACON

1561–1626

Biographical Sketch

Francis Bacon was born in 1561, three years before Shakespeare, with whom some people would identify him. Precocity is the outstanding fact of his early life. Entering Cambridge at 12, he left the University in disgust two years later, declaring that the entire system of education was wrong. This early conviction bore fruit after many years in his *Novum Organum,* urging experimentation and generalization as the proper means of acquiring knowledge.

After a European trip from which he was recalled by the death of his father, who was Queen Elizabeth's Lord Keeper of the Seal, he appealed to his uncle, Lord Burleigh, for a government position. But Lord Burleigh never trusted him, and as chief of the Queen's advisers was able to prejudice her against his nephew. Thrown on his own resources, Bacon studied law, was admitted to the bar in 1582, and soon established a reputation as a pleader. Commenting on his eloquence, Ben Jonson wrote: "One cannot cough or look aside without loss"; and again, "The fear of everyone that heard him speak was that he should make an end."

With a talent such as this, and a literary reputation already established by the publication of his famous *Essays,* Bacon played politics to further his inordinate ambition. He attached himself to Essex, then the Queen's favorite, accepted numerous favors from him, and later, when his benefactor was on trial for treason, appeared as counsel *against* him and was largely instrumental in securing his conviction. Nor did his ingratitude cease with the death of Essex; for when Queen Elizabeth's popularity suffered

as a result, Bacon wrote a pamphlet justifying the execution, in order to curry favor with the Queen. But by an ironical poetic justice he never received a substantial benefit from her.

It was only with the accession of King James in 1603 that Bacon's rise to power began. He was made successively Attorney-General, Lord Keeper of the Seal, and Lord Chancellor; and acquired the titles of *Baron Verulam* and *Viscount St. Albans*. Still he found time to publish his *Advancement of Learning* and *Novum Organum*. But now the climax of his tragedy was near. Angered at King James and his minister, Villiers, Parliament struck at them through their Chancellor, having secured evidence of his acceptance of "gifts" during the administration of his office. He confessed and begged mercy, but got none from Parliament. They fined him 40,000 pounds, ordered him imprisoned during the king's pleasure, and prohibited him from ever entering Parliament or practising law again. The first two penalties were reduced to a mere formality, but Bacon's political career was ended.

During the five years of life remaining to him he turned out a prodigious amount of literature; philosophical, scientific, and historical. The manner of his death in 1626 was in keeping with his life-long pursuit of knowledge. Wishing to learn the value of cold as a preservative, he left his carriage one day to stuff a dead chicken with snow. The exposure proved too much for his sixty-five years.

SYNOPSES

Of Studies

Studies have three uses: personal pleasure, social adornment, and practical utility. These may in turn lead to physical laziness, conceit, and theorizing, if pushed too far. Book learning is condemned by the artisan, marveled at by the simpleton, and utilized by the wise man. Read thoughtfully, and distinguish three kinds of books: those to be skimmed, those to be bolted, and those to be analyzed. Remember that reading develops the memory, while conversa-

tion sharpens the wits, and writing makes for exactness. Each study, too, has its mental discipline. Mathematics induces concentration; philosophy trains the analytical faculty; and law teaches readiness of illustration.

Of Discourse

Two common faults of talkers are: displaying cleverness rather than accuracy, and harping perpetually on a single theme. The good conversationalist distributes the talk among many individuals and over a variety of themes. His wit spares sacred subjects and personal feelings. Questioning is a valuable source of information, but may grow tiresome. A great virtue is reticence—about monopolizing conversation; about divulging *all* one's knowledge of a subject; about speaking of self; and about criticising others. Inability to reply effectively indicates slowness, as failure to set forth one's ideas at length shows superficiality. Avoid equally too many introductory remarks and none at all.

Of Riches

Wealth is a hindrance to spiritual progress. Indeed its sole value is in its distribution. Its rapid acquisition casts doubts on the honesty of the means employed. There are many ways to gain riches, few of them innocent: *Miserliness* creates selfishness; *farming* is legitimate, but slow; *trade* is ethical if not extended to cornering the market, profiteering and the like; *usury* is despicable; *speculation* is hazardous; *service* is an honest means of acquiring money unless it involves debasing conditions; while *soliciting appointments* from petty officials is still more degrading. Those who affect to despise riches are jealous. Those who possess them should largely distribute them during life; for whether they are bequeathed in bulk to public charities or private heirs, they are apt to bring trouble in their wake.

QUESTIONS

1. Break up the essay *Of Studies* into paragraphs such as a modern writer would use; but have a reason for each division you make.

2. Take any one of the following "three-way" statements and expand it into a paragraph by using explanatory material and concrete illustrations, which Bacon left to the imagination of the reader:

(a) Studies serve for delight, for ornament, and for ability.
(b) To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgments wholly by their rules is the humor of a scholar.
(c) Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

3. From what you know of Bacon's personality, do you judge that he was fitted to offer advice on how to "discourse"?

4. How many of the means of gain discussed in the essay *Of Riches* are familiar in business today? Are they all regarded in the same ethical light in which Bacon sees them?

5. Compare the purpose of such essays as these with the purpose of a typical essay by Irving or Addison.

CHARLES LAMB

Biographical Sketch

The year of Charles Lamb's birth was the year of Lexington and Concord (1775); the place, the "Temple" in the heart of London, rendezvous of attorneys from time immemorial. His parents being poor, Lamb was sent at seven years of age to the same charity school at Christ's Hospital where Coleridge received his early education, and was a classmate of the famous poet. At fourteen he left to take up the clerical duties (first in the South Sea, and later in the India House) which were to claim his days for the following thirty-three years.

Lamb's sister, Mary, with whom he wrote the famous *Tales from Shakespeare*, was subject to fits of insanity, in one of which she

killed her own mother with a carving-knife. A year or more in an asylum temporarily cured her, and she was taken home by her devoted brother and kept under sympathetic surveillance.

With the India House claiming his daylight hours, and this constant source of apprehension at home, Lamb yet found time to pen his delightful *Essays of Elia,* his *Tales,* and his numerous dissertations on English dramatists. In 1825 he was pensioned by the East India Company and was permitted to devote his entire time to literature. But, ironically enough, his work during the eight years of perfect freedom was inferior to that produced under pressure of time.

Quaintness and droll humor are the most frequent characteristics of Lamb's style. Nor was his humor confined to his writings. Some of his casual remarks have become proverbial: his stage-whispered comment to a guest after introducing his sister, Mary—"a very f-f-fine woman, but she d-drinks!"; his remark to his slovenly partner at whist—"Gad! ———, if d-dirt were trumps, what a hand you'd hold!" The fact that Lamb stuttered seemed to accentuate the drollery of such quips as these, and together with his cheerful, unselfish disposition endeared him to the friends that gathered in his humble home.

SYNOPSES

A Dissertation on Roast Pig

Citing a Chinese manuscript as his authority, Lamb proceeds to explain the origin of the custom of cooking meat.

Ho-ti, a swineherd, leaving his hut in charge of his small son, returned one day to find it burned to the ground through carelessness, and the boy feasting on the scorched remains of one of the young pigs that had met death in the flames. Instead of desisting when beaten by his father, the youth ate the faster, imploring his parent to taste the burnt pig also. Finally Ho-ti yielded, and having once tasted never left off till they had finished the nine pigs between them.

The cottage now burned down so frequently that it aroused comment. Neighbors investigated, discovered the motive of incendiarism, and had father and son hailed to Pekin and tried for eating food in such forbidden fashion. But when the jury had tasted the evidence they promptly brought in a verdict of "Not Guilty," and the Judge immediately after the trial went out and cornered the pig market. Now houses took fire all over the landscape to the despair of the insurance companies, until some sage discovered that pigs could be cooked without the necessity of committing arson. Thus the practice of roasting meat became established.

The second section of the essay is devoted to a eulogy of Roast Pig. The delicacy of the dish when properly prepared; its superiority as an appetizer; the ancient practice of whipping pigs to death to enhance their tenderness; the proper preparation of the sauce for garnishing it—all these points are discussed in detail.

Dream Children

In this reverie, Lamb (who never married, owing to the attention required by his sister) conjures up a picture of his children, John and Alice, who might have been. He tells them of the old homestead, of his grandmother as a young girl, and as he used to know her when she entertained them at the farm. He recalls one of his uncles whom he admired for his daring, and tells how he missed him when he died following an amputation of one of his legs. Then at the request of the children to change the painful subject, he tells of his courtship of their mother, Alice W——, until suddenly the faces seem to recede, and he imagines the creations of his fancy reminding him that they are nothing more. He wakes to find himself seated in his great arm chair, Bridget (Mary Lamb) still at his side.

A Quakers' Meeting

Lamb invites the reader in search of utter silence to accompany him to a Quaker meeting. Here the spectacle of great numbers keeping mute simultaneously is most impressive. He considers this the perfect solitude—where one is surrounded by humanity, yet isolated by complete lack of communication. No other meeting-house is so suited to meditation or compels such admiration for the founders of the faith.

He recalls the persecution of Fox, Penn, Naylor, and other early Quakers, and the quiet fortitude which they exhibited. He wonders whether the original spirit of their meetings—awaiting the inspiration to speak—still obtains. In evidence he relates the case of a gigantic Quaker, shaken with remorse, confessing in meeting some inconsequential sin. But even when no one is so moved (as often happens), and the assemblage breaks up after a long interval of silence, the spirit is refreshed.

In closing, he speaks of the simple, clean dress of the Quakers, a fitting symbol of their spiritual state.

QUESTIONS

1. With reference to Lamb's *Dissertation on Roast Pig,* answer the following questions: (a) Into what two halves is the essay divided? (b) How do they differ in purpose and appeal to the reader's interest? (c) Does the essay move steadily to a climax of interest at the end? (d) Does Lamb succeed in making the circumstances of the discovery of cooking seem logical?

2. With reference to *Dream Children,* answer the following questions: (a) What effect did Lamb intend to produce by writing this essay in a single paragraph? (b) How does the essay gain in pathos from a knowledge of the facts of Lamb's private life? (c) How does he succeed in creating temporarily the illusion which he destroys at the end of the essay?

3. With reference to *A Quaker's Meeting,* answer the following questions: (a) How does a Quaker's Meeting differ from the church service of most other sects? (b) What three outstanding virtues does Lamb attribute to the representative Quaker?

4. Compare the three essays discussed above in regard to the dominant emotion that each induces in the reader.

THOMAS DE QUINCEY

1785–1859

Biographical Sketch

Ten years younger than Lamb, and, like him, a friend of Coleridge, De Quincey suggests in many ways the author of the *Ancient Mariner.* Both were visionary writers; both were addicted to opium; and both were extremely erratic in their habits. Though De Quincey was an essayist, while Coleridge was a poet as well, much of the former's prose is distinctly poetic in its sublime imagery and sonorous rhythmical effects.

Born in Manchester in 1785, De Quincey early gave evidence of great intellectual ability. His command of Greek while still a grammar school pupil compelled one of his teachers to exclaim: "That boy could harangue an Athenian mob better than you or I could an English one!" Indeed, his consciousness of superiority to his instructors, and his hatred of rough-and-tumble schoolboy life induced him to run away. A sympathetic relative furnished him an allowance of a guinea a week, and on this he lived for some time a wandering life, vividly described in his *Confessions of an English Opium Eater.* Picked up by his family almost a year later, half starved, in London, he was sent to Oxford to complete his education. Again he made a brilliant record and was on the point of receiving his degree, when he learned that he must submit to an oral test to qualify. Terrified at the idea, he fled the college and never returned.

During his vagrant life above referred to, he had contracted facial neuralgia and had begun to take opium (laudanum) to relieve the pain. For a quarter of a century or more the habit grew on him, the drug stimulating his naturally vivid imagination to produce visions alternately splendid and terrifying. Toward

the end of his enslavement he was habituated to taking staggering doses of the drug, but by sheer will power he ultimately conquered the habit.

From 1810 to 1830 he lived near Wordsworth and Coleridge in the Lake Country, and in his *Literary Reminiscences* he has given us "close-ups" of these famous men.

In 1830 he moved to Edinburgh, the home of *Blackwood's Magazine* for which he wrote, and remained there until his death in 1859. Many are the accounts of his eccentric behavior: how he would remain in one lodging until snowed in with discarded manuscripts and books, lock it up, and move to another; how he was invited by a chance acquaintance to spend the evening, and stayed a year; how he would lie all day flat on the rug before the fire, dreaming, and when everyone had retired, go outdoors and ramble most of the night. Completely out of touch with practical affairs, De Quincey loved to soar on his imagination into picturesque and unreal regions of thought.

SYNOPSES

Meeting with Coleridge

As early as 1799, De Quincey had been impressed with the genius of the authors of *Lyrical Ballads,* but not until two years later did he learn their names. And it was 1807, during a stay at Bristol Hotwells, before he found himself in a position actually to visit Coleridge. Learning that the great man was staying with a Mr. Poole at Nether Stowey, he traveled thither, only to find that the poet had departed temporarily for a short visit at Lord Egmont's; but he accepted an invitation to remain and await his return.

During a discussion with Mr. Poole, the subject of Coleridge's weakness for appropriating without acknowledgment the ideas and language of other writers was broached, and De Quincey spends some time in citing instances of such borrowing discovered by him in the *Hymn to Cha-*

mouni, the *Ode to France,* the *Ancient Mariner,* and the *Biographia Litteraria.*

After two or three days, Lord Egmont appeared with news that his late guest had moved on to Bridgewater, and discussed with Mr. Poole the desirability of interesting Coleridge in some vast literary undertaking which would be worthy of his powers and might perhaps discourage his habits of indolence and procrastination. Suspecting that he might have to wait indefinitely at Nether Stowey for the object of his search, De Quincey set out to find him at Bridgewater.

Here, standing lost in thought beneath the gateway of a house, he was discovered by his seeker. He was of medium height, thick-set, with black hair and large, mild eyes, dreamy in expression. Rousing himself from his meditations with difficulty, he greeted De Quincey kindly. Later they walked together through the town, Coleridge receiving from all he met indications of interest and respect. On their return, the poet exhibited his marvelous conversational powers, which had been unjustly criticised as "wandering" by people whose intelligence had been unequal to the strain of following his discourse.

De Quincey here digresses to comment on his idol's former espousal of the Hartleian theory of consciousness and the Unitarian religion; both of which, he thinks, make for the sort of irreligious intellectuality so well represented in the doctrines of Immanuel Kant. He was relieved to hear Coleridge renounce them both.

The interruption of the conversation by the entrance of Mrs. Coleridge leads the writer into a discussion of the poet's unhappy marital life, resulting mainly from incompatibility, but aggravated by Coleridge's friendship with an intellectual young lady (Dorothy Wordsworth), and by his own erratic behavior due to addiction to opium. Sus-

pecting that financial worries might also be a cause of distress, De Quincey later secretly arranged with the poet's publishers for a substantial advance payment. Returning from his visit by starlight, he meditated on the mystery of life and the necessity of afflictions such as Coleridge's.

Meeting with Wordsworth

The writer's delay of four years (1803–1807) in accepting Wordsworth's invitation to visit him is not to be explained either by the distractions of college life (Oxford), lack of fondness for the country where the poet lived, or waning interest in him, but merely by "stagefright." Twice he had nearly reached the cottage at Grasmere, but had turned back through distrust of his own powers to maintain creditably a conversation with the Lake Poet.

In the fall of 1807, however, he met the Coleridge family at Bristol, escorted them by post-chaise toward their objective, Keswick, and, getting out with some of the party to walk, by way of variety, came suddenly upon the Wordsworths' cottage. He experienced intense excitement in anticipation of the meeting, was cordially greeted at the door by the seer, who passed on to receive Mrs. Coleridge in the carriage, and made his way into the house alone.

Here he was received by Mrs. Wordsworth, whom he describes as not beautiful, in fact cross-eyed, but with a compelling sweetness of disposition and serenity of manner. The poet's sister, Dorothy, was quite different, having dark, gypsy-like features and an ardent temperament revealing itself in the wild, restless eyes and a rapidity of speech that produced a stammering utterance. He called to mind the poet's indebtedness to this sister for the softening influence of her ready sympathy. Of the two he found Mrs. Wordsworth to have the greater poise and natural graciousness of manner.

When the poet re-entered the house, De Quincey was able to notice his weather-beaten complexion, unshapely legs, and narrow, drooping shoulders. His face, however, was impressive, being of the "long" variety (which the writer insists, is the characteristic English face, notwithstanding a general belief to the contrary). Beneath a broad, but not abnormally high forehead, gleamed eyes of average size, but of unusual depth and spirituality. A high-arched nose and firm mouth completed the picture. The general effect was startlingly similar to a portrait of Milton which the author had discovered and which he later showed the Wordsworths, securing their emphatic concurrence in his judgment. Lastly, De Quincey noted the prematurely aged appearance of the poet, who was not yet forty, but was charged with being twenty years older by a group of fellow travelers not long after this meeting.

In closing, he justifies his extended portrait of Wordsworth on the ground that the subject is destined to be a commanding literary figure wherever the English language is spoken.

Levana and Our Ladies of Sorrow

Note.—This phantasy, in which De Quincey invents a trio of mythological figures, is an excellent example of his "poetical" prose style.

Levana (Latin, *levare*, to raise aloft) was a Roman goddess, supposed to preside over the erection of the new-born infant soon after birth. This was symbolic of preparing it to meet the world; hence Levana is associated with spiritual education. Since grief is the most potent purgative of the human soul, Levana presides over that particular educative agency.

As the Graces, the Fates, the Furies, and, originally, the Muses, were three in number, so the sisters (*Our Ladies of*

Sorrow) attendant on Levana are three. Their respective functions are as follows:

Mater Lachrymarum, Our Lady of Tears, is the eldest sister and presides over grief for the departed. She visited Rachel in Rama, and the parents bereaved by Herod; she has recently come to Beggar and Czar, both of whom mourn lost daughters.

Mater Suspiriorum, Our Lady of Sighs, is the second sister. Her attitude is one of hopeless dejection, for she represents the silent grief of the outcast. The galley-slave, the prisoner, the maiden immured in the convent against her will—all are familiar with her.

But the youngest, *Mater Tenebrarum,* Our Lady of Darkness, is terrible. She personifies the wild grief of desperation, which leads to lunacy and suicide, and sometimes defies God. Fortunately her dominion is small.

In a vision at Oxford, the writer heard Our Lady of Sighs resigning her dominion over him to the second and third sisters in succession, prophetic of his complete chastening through all varieties of sorrow.

QUESTIONS

1. What excellent example of De Quincey's notorious tendency to digress can you find in his essay, *Meeting with Coleridge?*
2. Of what weakness does he accuse Coleridge? How serious is the ethical aspect of the case to De Quincey?
3. How do you reconcile the author's fearless seeking of Coleridge with his repeated hesitancy to meet Wordsworth, as described in his *Meeting with Wordsworth?*
4. How does he explain the impression of "wandering" which so many auditors brought away from Coleridge's marvelous "talks"?
5. What three contributory causes does he assume operated to produce in Coleridge the periodic fits of dejection to which he was subject?

6. What peculiar mental weakness of his early youth does De Quincey recall, and how did it cause his hesitancy to meet Wordsworth?

7. Contrast Dorothy with Mrs. Wordsworth as to physical appearance, conversational powers, and disposition.

8. How do both essays reveal De Quincey's tendency to gossip about small things?

9. Contrast the attitudes toward grief of the three "Ladies of Sorrow."

WILLIAM HAZLITT

1778–1830

Biographical Sketch

More barren of authentic personal incident than the careers of most writers is the life of William Hazlitt. What facts are known indicate that discord was its leading characteristic.

This is evidenced by his difficulties in accommodating himself to any congenial vocation. Repudiating the ministry, for which he was intended, he *considered* literature for a long period before discovering the knack of putting his thoughts into writing. The result, a philosophical essay, was so discouraging that he turned to painting. But after a trial of several years this was abandoned. Finally, under pressure of necessity, he went to London. After some desultory work as reporter and dramatic critic for a newspaper there, he began writing regularly for *The Examiner* of Leigh Hunt. He had now (1814), at the age of thirty-six, found his groove.

Incompatibility of temperament precluded harmonious social relations. His opinions were radical, inelastic, and violent. Consequently, although he at one time numbered Wordsworth, Coleridge, Southey, the Lambs, and others among his friends, he became estranged from nearly all of them in the course of his life. Unfortunate also were his matrimonial ventures. He married twice, the first union weathering domestic storms for fourteen years, when a divorce was secured by mutual consent after the

requisite term of residence in Scotland. The second experiment ended in separation soon after the wedding journey.

Hazlitt's literary work is of three kinds. His *critical* writings, on the Elizabethan drama, English Comic Writers, and English poetry are of a high order; his *reflective* essays are full of interesting speculation and keen analysis; but his *personal* recollections of men and books are the most appealing. This is probably because his sensitive nature, incapable of accommodating itself to conflicting personalities, found unimpeded expression in the quiet of his study.

SYNOPSES

First Acquaintance with Poets

Hazlitt's first sight of Coleridge was obtained in January, 1798, when he walked ten miles to Shrewsbury, where the poet was to preach. He listened with admiration to his eloquent sermon against war, and returned home in expectation of soon meeting the poet, who was to visit the elder Hazlitt, a dissenting minister, at his home.

Two days later Coleridge arrived, and during his eloquent discourse of two hours the writer had opportunity to study his appearance. A broad, high forehead over which locks of glossy black hair fell, and under which large, lustrous eyes rolled bespoke the genius; but the small nose indicated infirmity of purpose. The contrast between the guest, talking brilliantly of men and opinions, and his host, who had led an obscure and persecuted life and now spent his time delving into Biblical commentaries, was striking.

Next morning, after receiving a gracious invitation to visit him, the writer accompanied Coleridge six miles on his walk home, and again listened to an almost uninterrupted flow of philosophical discussion. Returning, he meditated on his own experience and the reports he had heard of the poet's marvelous conversational powers.

In the spring he paid the long-anticipated visit to Nether Stowey whence he was twice taken by his host to see Wordsworth at Alfoxden. Here he read some of the *Lyrical Ballads* in manuscript, and listened to the rendering of others by their joint authors. At the termination of a three weeks' stay at Nether Stowey, Coleridge and a friend accompanied him on a five-day walking trip to Linton and return, through varied and picturesque landscapes, stopping for refreshments and lodging at the inns along the road. During these pauses in the journey Coleridge resumed his illuminating discussions of men and books, and it was with reluctance that the writer parted from him at the conclusion of the trip. He was not to see the poet again for two years, at the home of the philosopher, Godwin, on which occasion he commenced a friendship with Charles Lamb.

On Going a Journey

At the outset the writer emphatically asserts that a walking trip should be taken *alone*. Nature takes the place of human companionship; in fact conversation would interfere with his meditations, and comment on the beauties of the landscape would add nothing to his enjoyment of them. He prefers, during a walk, to acquire a store of images and ideas and reconstruct them afterward. Coleridge alone, was able to do both at the same time.

The only possible subject of discussion on a walk is: What shall be ordered for supper when the inn is reached? But even in that haven he should prefer conversing, if at all, with strangers. Thus his identity remains a secret, and he can indulge his momentary inclinations without restraint. He recalls books he has read, pictures he has seen, and reflections he has enjoyed in particular inns.

He then digresses to comment on the deficiencies of our

imagination as revealed by travel. The view immediately before our eyes excludes every other picture, and is dependent for the impression it makes on the momentary point of view of the beholder.

In visiting historic places or viewing works of art, the writer *prefers* company; such sights will bear talking about. Also, in alien countries native companions are welcome, though in France he experienced no sense of isolation. He especially enjoys foreign travel because it takes him out of himself.

On Reading Old Books

Hazlitt dislikes reading new books, preferring to re-read the twenty or thirty with which he is familiar. The new books are written either by friends or enemies, so that one is prejudiced for or against them at the start. The advantages of reading old books are: you know your time will not be wasted; the feelings incident to their first perusal are vividly recalled. Thus, *Tom Jones* revives intimate associations of twenty years ago; certain early philosophical and romantic readings are remembered with mixed feelings; while Rousseau's *Emile* is adjudged to have been positively harmful as encouraging Hazlitt's natural tendency to self-effacement. His interest in reading has suffered some diminution in that the sentiments are less keenly felt and the words are less vividly imaged than of yore.

He recalls and evaluates the various authors he has read: the plays of Shakespeare he appreciates; the essays of Addison and Steele he early admired; the novels of Richardson are none too long for him; Chaucer and Spenser are his favorite poets. He remembers his proud purchase of *Paradise Lost* and Burke's *Reflections on the French Revolution,* and how he thought the style of the latter superior to that of any other prose writer.

In conclusion he cites various authors he has never read but often wanted to, among them being Lord Clarendon, Froissart, Holinshed, and Beaumont and Fletcher. He would also break his custom to read the latest novel of Scott.

ADDISON AND STEELE

Biographical Sketch

These two famous literary twins, born in 1672, first became acquainted at Charterhouse School whither Steele had come from his Irish home in Dublin, and Addison from that of his cultured father, an English clergyman. Both proceeded to Oxford, Addison completing a distinguished academic career, while Steele soon left the college to enter the Horse Guards.

For some years their paths ran separate. The Irish member rapidly acquired the reputation of a wit among the coffee house habitués, and also wrote several successful comedies. Then the Government employed him to write its official organ, *The Gazette*. This work first suggested to him the idea of a gossipy periodical written merely to entertain the general public, so under an assumed name he launched his famous *Tatler* (1709).

Meanwhile, Addison had been gaining a reputation as a cultured wielder of the pen; had been pensioned by the Whigs, who desired to secure his allegiance for political purposes; and, returning from a European tour in 1704, was asked by them to write a poem in celebration of Marlborough's famous victory of Blenheim. This he did in *The Campaign*, which made him famous and gained him several well-paid government positions in succession.

He read Steele's *Tatler*, guessed the identity of its anonymous author, and was welcomed by his old school friend as a regular contributor to its pages. After two years of success with this periodical they launched the more famous *Spectator* (1711). This rapidly became the rage of the town and was never equaled for elegance and brilliancy by any of its subsequent imitators. But the two men, though writing styles scarcely distinguishable from one another, were incompatible in temperament. While Addison was urbane and tactful, Steele was a violent partisan.

reckless of consequences. Hence after two or three years of successful collaboration they separated, and were never reconciled.

Their closing years were in startling contrast. Addison rose rapidly in government employ to become Secretary of State; and when overtaken by ill health and death (1719), was impressively buried in Westminster Abbey. Steele, cut off by his party and hopelessly in debt, fled to Wales, where he died in obscurity.

A famous quotation of Samuel Johnson's aptly characterizes the style of Addison (and to a great extent that of Steele also). He said: "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison." And as most of us know, Benjamin Franklin followed this advice and acknowledged its excellence.

SIR ROGER DE COVERLEY PAPERS

SYNOPSES

The Spectator

In this paper Addison gives a fictitious sketch of his life, exaggerating all the qualities which suggest the habitual "spectator." As an infant he was grave; as a youth, sullen; as a university student, silent but an omnivorous reader. On coming into his estate he went abroad to supplement his book learning by foreign travel. Now, as a native of London, it is his custom to appear, a passive listener, in all public places—the various coffee houses, the theatres, and the Exchange.

He announces his intention of dispensing to his readers the results of his observations, free of political bias. All details of his personal appearance must be kept secret, however, to preserve his anonymity. The next paper will describe his several associates.

The Club

Steele here describes six members of a fictitious club, selected to typify various strata of British society. Sir

Roger de Coverley represents the *country gentleman:* an eccentric old bachelor early disappointed in love, jovial, popular, kind to his tenants, but with small regard for the conventions of society. The second member is a *lawyer* by profession, in deference to the whim of a humorsome father; but his interests are wholly in literature and the stage, of both of which he is an excellent judge. Sir Andrew Freeport stands for the *merchant* class. Conventional, self-made, complacent, he abounds in platitudes about thrift, industry, and British supremacy. The *army* is represented in Captain Sentry. Modesty and candor are his cardinal traits. He resigned his commission some years previously because he lacked the self-assurance to advance his own interests. Will Honeycomb, the *society beau,* is versed in all the gossip of courts and the history of fashions. Light conversation with the ladies is his forte. The *clergy* is accounted for in the sixth member, an infrequent visitor, but much esteemed for his learning and sincerity.

Sunday with Sir Roger

(*Sir Roger at Church*)

The beneficial effects of Sunday in the country are dwelt upon. Then are detailed Sir Roger's efforts to improve the church and the quality of the service. His eccentric exercise of authority over his tenants is amusing: waking the drowsy, quieting the noisy, counting the kneeling congregation, and excelling them in the responses. His interest in church attendance is keen. Tactful inquiries regarding the health of absent members, incentives to be regular, and good understanding between the Knight and his Chaplain make for a harmony in startling contrast to the disgraceful situation in a neighboring parish.

Sir Roger in Love

Memories of the widow who had disappointed him in youth were awakened in Sir Roger by strolling in a certain walk in his estate. To the Spectator he recounted the whole affair: how he served as Sheriff when only twenty-three; how he tried the case of a beautiful widow and gave her the decision; how he later paid court to her, but was put to shame by her superior learning and subtlety; and how he finally despaired of ever winning so distracting a creature. He had often met her since and found her the same mystifying, beautiful creature as before. Finding his host growing violently emotional, the Spectator led him gently homeward to the distraction of other company, and concluded that this early disappointment was responsible for many of Sir Roger's idiosyncrasies.

Sir Roger at the Assizes

A trip to the assizes with Sir Roger further demonstrated the regard in which he was held throughout the county. Even Tom Touchy, who had sued everybody in his home town, appealing to the knight on a point of law, was put off without offense. Arriving at court he was treated with great deference by the justices, and respectfully listened to while he made a brief, irrelevant speech to keep up his standing in the neighborhood. On the way home he related how the landlord of the inn where they stopped had sought to honor him by displaying his portrait on the signboard, but had been tactfully induced to have it altered to a Saracen's head, with amusing results.

The Hunting Field

This paper (one of the few written by Budgell), begins with a discourse on activity as an essential to human happi-

ness, and recounts how Sir Roger has indulged in every variety the country affords, especially fox hunting. Being now too old for that, he is content to chase the hare with a pack of hounds selected mainly for the harmonious concord of their voices. The Spectator accompanied one of these expeditions; watched the sportsmen "start" the game, and with his usual taciturnity neglected to cry "stole away!" almost ruining the chase. Withdrawing to a hill, he watched the progress of the hunt about its base, marveling at the skill of the dogs in following the intricate path of the hare, the deference of the younger to the more experienced hounds, and the obedience with which they all stopped at a signal within reach of their exhausted quarry, which Sir Roger tenderly rescued and ordered turned loose in his orchard. Returning, the Spectator reflected on the value of such sport when pursued for the purpose of maintaining health, and its absurdity when regarded merely as a means of obtaining food.

Sir Roger at the Play

Declaring that he had not seen a play for twenty years, Sir Roger proposed that they attend the new tragedy, but expressed the fear that they might fall into the hands of the "Mohocks." Accompanied, however, by a bodyguard of servants and Captain Sentry, he reached the theater next evening in safety. As the play was about to commence he stood up in the pit and blandly surveyed the house with much satisfaction. During the progress of the play he whispered to his companions naive comments on the progress of the action, often suggesting parallels to his own unfortunate love affair; and between the acts he joined a group of total strangers in a discussion of the merits of some of the performers. To prevent his incurring unpleasant attentions from a group of wags who had "smoked" him as an eccen-

tric, the Captain held him in whispered conversation till the opening of the last act. At its close Sir Roger was convoyed home as he had come, well satisfied with his evening's entertainment.

Will Wimble

One morning, during the Spectator's visit at Coverley Hall, there arrived by messenger a huge fish and a letter from its captor, Will Wimble, announcing his intention of paying Sir Roger a week's visit. The Knight explained that Will was an eccentric younger brother without regular profession, but with a knack of doing odd jobs of all sorts and making friends wherever he visited. Presently the guest himself appeared, was cordially welcomed by Sir Roger, and secretly regarded by the Spectator as an original character worthy of observation. During dinner, at which his fish had the post of honor, Will kept up a running fire of conversation concerning various fishing and gaming devices. Left to himself, the Spectator mused on the peculiar situation of his new acquaintance, so typical of younger brothers in English families. Without an estate, unfitted for any of the leading professions, and too proud to engage in trade, he must expend his ingenuity on trifles.

The Coverley Household

While paying an extended visit to Coverley Hall the Spectator was impressed with Sir Roger's kind treatment of his servants. Contrary to custom, they would often appear without calling, to ascertain their master's wants. Though decrying the notion that bestowing cast-off clothes on servants tends to break down class distinctions, the master is more interested in substantial rewards. His faithful servants are established on his farms as fast as they become

vacated, so that most of his present tenants are former servants. The spirit of the household is well expressed in a portrait commemorating the rescue from drowning of Sir Roger, when a young man, by one of his faithful dependents, now settled on an independent estate as an evidence of gratitude.

Death of Sir Roger

In this paper, Addison announces the death of his famous creation. (His motive, it is said, was to prevent the Knight's character from being warped out of his original conception of it in the hands of Steele and Budgell.) A letter to the *Spectator* from Sir Roger's butler relates how the good old gentleman caught cold at the County Sessions, defending a poor widow, and sank rapidly to his death. All his tenants and friends have been appropriately, if somewhat whimsically, remembered, Capt. Sentry succeeding to the Coverley estate. The letter closes with an account of the funeral and the universal sorrow over the death of Sir Roger. On the reading of this missive to the members of the Club, all were moved to tears.

QUESTIONS

1. Give, in a well-constructed paragraph, a general idea of the contents of the *Sir Roger de Coverley Papers* as if in answer to the question, "What is it about?"

2. Briefly give the Spectator's account of himself, using the following outline: birth, youth, education, qualities that specially fit him for the work he proposes to do. State one opinion held by the Spectator.

3. Give one serious purpose that Addison and Steele had in writing the Spectator and illustrate by two or three references to the *Sir Roger de Coverley Papers.*

4. Give the Spectator's opinion on one of the following

topics: Sunday in the country, economy, bodily exercise, the proper relations between master and servants.

5. Write at least four paragraphs on the following subject, using the given outline:

Subject: The Club (*Sir Roger de Coverley Papers*)

(a) The purpose of the club
(b) The members
(c) Subjects discussed by the club
(d) Success of the club

6. Relate in some detail the most striking incident in the *Sir Roger de Coverley Papers.*

7. Write a modern *Spectator* Paper dealing with some subject of immediate interest.

8. What picture do we get from Addison's *Sir Roger de Coverley Papers* of the life of the eighteenth century? How does this picture connect itself with Addison's purpose in writing the papers?

POETRY

SAMUEL TAYLOR COLERIDGE

1772–1834

Biographical Sketch

Samuel Taylor Coleridge was one of the most eccentric personalities of English literary history. Gifted with a prodigious memory for what he had read on almost every conceivable subject, and a wonderful power of conversation whereby he held groups of visitors spellbound by his eloquence, he was yet hopelessly at sea in the practical affairs of life. He married on the strength of an advance payment from his publishers for a series of articles not yet written. He failed to provide even the necessaries of life for his family, who were largely taken care of by his friend Southey. He contracted to lecture to expectant audiences on specified topics at definite times, and then usually either ignored the subject announced and spoke extempore on the inspiration of the moment, or else he failed to appear for the lecture at all. Even in his literary work this unregulated tendency is evident. *The Ancient Mariner* is the only long poem Coleridge ever finished. But the vividness of his imagination and the beauty of his language make the verse he did write of such high quality as to place him in the first rank of English poets.

Born in 1772, in Devonshire, England, he came to London at the age of ten, poor and friendless. He became a charity scholar both at Christ's Hospital and Cambridge, which latter institution he left in his second year to escape debt, and joined a regiment of dragoons under an alias. Four months' trial of this proved him probably the worst cavalryman that ever enlisted, so his discharge was procured and he went back to Cambridge. But again he left the university without obtaining his degree, this time to promote with Southey an idealistic social colony in Pennsylvania. Like all his ventures, this fell through for lack of funds and he was forced

to support himself successively by secretarial work, lecturing, and writing for the magazines.

The real turning-point in his life was his meeting with Wordsworth in 1796. The two men were totally different in character, but admired one another immensely, being in a sense complementary. Wordsworth had the steadiness that the other lacked, and Coleridge possessed more real poetical inspiration than his friend. So they shortly planned to collaborate on a volume of poems which proved to be an epoch-making book. This was the *Lyrical Ballads,* published in 1798. Wordsworth's contributions were designed to establish his favorite theory that commonplace people and incidents—the *real* world—could be made attractive through simple, well-chosen language. Coleridge aimed to show that the supernatural could be made to appear real, if artistically handled. *The Ancient Mariner* was his chief contribution to this end.

The latter part of Coleridge's life was very unhappy, largely owing to his surrender to opium. Like De Quincey and other famous addicts, he had taken the drug originally for the relief of pain; but the necessity for progressively increasing doses fastened the habit and its inevitable depression of spirits upon him for life. From 1816 until his death in 1834 he lived under the care of a physician in a London suburb.

THE ANCIENT MARINER

The Purpose.—As suggested in the sketch of Coleridge's life above, the poet here attempts to narrate an impossible tale so vividly that the reader, for the time being, will allow himself to be persuaded that the events really happened. It is the same purpose that dominates Poe's tales of terror and all fiction dealing with the supernatural.

Some critics see in the poem an allegory of the life of man: the voyage is the voyage of life; the killing of the bird, sin; the Mariner's sufferings, expiation; his escape, salvation, etc. But there is no indication by the poet himself that he intended this symbolism. He probably aimed

merely to tell an improbable and gruesome tale so artistically as to create the illusion of reality.

SYNOPSIS OF THE POEM

Part I.—One of three wedding guests is accosted by an aged seamen with gray beard and piercing eye, and compelled to remain and listen to his tale. To him the Mariner describes the course of his ship from his home town southward to the equator, where it encounters a terrific storm which blows it into the ice fields near the South Pole. The vessel is icebound until an albatross, the bird sacred to mariners, appears; but with its coming the ice is parted and the ship escapes through the lane of open water. The bird perches on the rigging for nine days, and then the Mariner wantonly shoots it with his crossbow.

Part II.—Though the ship continues to sail northward before a good south breeze, the crew prophesy dire results from the killing of the albatross. But when the mist clears off and the wind continues fair, they justify the killing. Their good fortune, however, is only momentary, for they are suddenly becalmed and remain motionless for days. Their water supply is used up; they suffer the tortures of thirst under a tropical sun; they dream of avenging spirits lurking in the ocean depths; and they hang the dead albatross around the Mariner's neck to mark him as the slayer.

Part III.—Seeing a craft approaching, and unable to speak for thirst, the Mariner bites his arm to moisten his tongue, and cries the news to his shipmates. Their joy is shortlived, for the craft proves to be nothing but a phantom ship sailed by two spectral figures, Death and Life-in-death, who are seen to be dicing for the ship's crew. The latter wins the Mariner, and Death wins the rest of the crew. With the sudden departure of the apparition, the two hundred seamen, one by one, drop dead on the deck, leaving the

Mariner to suffer alone. Thus the symbolic prophecy of the Spectre Ship is fulfilled.

Part IV.—The Mariner's sufferings increase. He can look nowhere without meeting horror—the rotting sea, the dead men on the deck still mutely cursing him, the water snakes swarming. But as the moon rises in silent majesty, a change comes over him. He begins to see beauty, even in the reptiles; he unconsciously blesses them; he finds it possible to pray; and as a sign of release from his spell the albatross slips from his neck into the sea.

Part V.—The Mariner is further refreshed by sleep and rain. And now strange phenomena occur. An unfelt wind roars; sheet lightning plays about the sky unaccompanied by thunder; the corpses on the deck rise and mechanically resume their accustomed work on the ship. At dawn the bodies gather round the mast, and musical sounds issue from their mouths, circle about, and blend in beautiful harmonies. Meanwhile the ship moves quietly forward, propelled from beneath by the Polar Spirit. At noon the equator is reached; the vessel is momentarily retarded, then released at terrific speed, throwing the Mariner into a trance in which he hears two voices discussing his fate.

Part VI.—From them he learns how the ship is made to travel at such velocity, and then as the motion slows down, he comes to, sees the dead men standing on the deck, but feels a gentle breeze that seems to welcome him. Suddenly he realizes that he is approaching port. Looking toward the bow he sees the corpses flat on deck again with a luminous figure standing on each. These men of light depart with a wave of the hand, and the Pilot's boat is heard putting out to the ship.

Part VII.—The three occupants, the Pilot, his boy, and the Hermit, express surprise at the sudden disappearance of the ship's lights and her generally sinister appearance.

Then a rumbling is heard, the water is blasted asunder, the ship sinks, and the Mariner is picked up as dead by the crew of the small boat. When he tries to speak, the Pilot and his boy are prostrated by terror, but the Hermit prays and asks him to explain himself. In response he tells his story.

By way of conclusion the Mariner admonishes the Wedding Guest to love all God's creatures, and to be faithful in his religious devotions. The Wedding Guest has missed his ceremony, but he rises the next morning much chastened by the recital of suffering that he has heard.

QUESTIONS

1. What is the significance of having the Mariner stop "one of three"—and why a *wedding*-guest?
2. What motive is assigned, or to be assumed, for killing the albatross?
3. Where is the justice of killing off the crew, while the Mariner, who committed the crime, is allowed to live?
4. Why was Coleridge compelled to introduce the "Two Voices" in Parts V and VI?
5. Of the supernatural phenomena pictured in these two parts, which one do you consider the most artistically imaginative?
6. Is the ultimate fate of the ship in keeping with the rest of her history?
7. Are the seven divisions of the poem purely arbitrary, or does each one conclude a definite stage of the story? Find a brief, suggestive title for each part.
8. How has the author met the difficult task of gaining credence for an impossible yarn? State several characteristics of his narrative method that help to accomplish this.

MATTHEW ARNOLD

1822–1888

Biographical Sketch

In *Tom Brown's School Days* we are given a portrait of the famous and well-beloved Dr. Thomas Arnold, headmaster of Rugby. His still more famous son, Matthew Arnold, was born in 1822. He proved a brilliant student at Oxford, winning several poetry prizes and a scholarship, and after graduation taught for a while at Rugby, his old school. In 1847 he became private secretary to Lord Lansdowne, who was instrumental in procuring for him the position of Inspector of Schools, an office which he held almost until his death in 1888. During ten years of this period he was also professor of poetry at Oxford.

Although his days were largely occupied with this educational work, he still found time to establish a reputation as poet and essayist. He was never a popular man of letters, but his poetry appealed to a select, if small circle of readers, and his *Essays in Criticism* are well known to all students. Both his poetry and his prose reveal him as a cultured scholar, widely read in the classics and deeply concerned with the serious aspects of human life. Many of his later essays deal with religious subjects. It is just this sombre aspect of all his work which prevents it from attracting a wide circle of readers.

SOHRAB AND RUSTUM

Source of the Story.—The story here related is an episode from the Persian epic, *Shah Nameh,* or Book of Kings, written by Firdusi in the twelfth century. Arnold has rendered it in pentameter blank verse with Biblical simplicity of phrase and diction, and an emotional restraint characteristic of the classic writers.

SYNOPSIS OF THE POEM

The scene opens at daybreak in the Tartar camp along the Oxus River. Sohrab, unable to sleep, seeks the Tartar

chief, Peran-Wisa, in his tent and petitions him to declare a truce between the opposing armies in order that he may challenge to single combat the bravest of the Persian fighters. His purpose is to make a name for himself so that his father, Rustum, whom he has never seen, will learn of his presence in the Tartar army. Peran Wisa, after vainly trying to dissuade the young man, grants his request, calls his herald, and proclaims Sohrab's challenge to the Persian host.

They, in turn, are taken aback, for they have no single champion fit to cope with Sohrab, except Rustum, who has just arrived and camps by himself, having quarreled with the other Persian chiefs. Gudurz, still friendly with the champion, is sent to persuade him to take up the challenge of his unknown son, and after some difficulty succeeds. Donning a suit of armor with no distinguishing device, he goes forth to meet Sohrab amid the acclamations of the Persian army.

Struck with compassion by the youth of his unknown son (for he had been told that the child born during his absence was a daughter), Rustum seeks to persuade him to give up the duel and become his follower. Something in the manner and carriage of the elder man prompts Sohrab to inquire wistfully whether he is not Rustum. But the latter, fearing a ruse to win cheap renown by parting in friendship with so great a warrior as himself, conceals his identity and scornfully calls on him to make good his challenge.

The fight begins. Sohrab dodges the well-aimed spear of Rustum and returns his full against the shield of his antagonist. The latter then strikes with his huge club, but misses and is brought to his knees by the violence of his own blow. Sohrab smilingly refrains from taking advantage of the predicament of his foe, but his courtesy is little appreciated, for Rustum is furious at his failure to settle the affair out of hand. Both now draw their swords and a

furious interchange of blows takes place with the combatants shrouded in a supernatural darkness, until Sohrab's weapon shivers to pieces on the helmet of his opponent. Exulting in his advantage, the father shouts "Rustum!", which so astonishes the son that he drops his shield and is transfixed by his father's spear.

Dying, he warns his conqueror that Rustum, his father, will avenge his death, whereupon the victor insists that Rustum's only child was a daughter. Angered by this disbelief, Sohrab shows tattooed on his arm the seal which Rustum had given to his wife for the identification of their child. Convinced now beyond doubt, the grief-stricken father acknowledges his paternity, humiliates himself, and clasps his dying son in his arms, while the two armies stand in awe-struck silence and finally retire, as night falls, leaving the father alone with his dead son.

QUESTIONS

1. How does the story of *Sohrab and Rustum* illustrate the "irony of fate"?

2. At what points in the narrative is the reader led to hope that perhaps the fatal meeting will be avoided? (Find at least three.)

3. Is the tragic outcome of the story a mere trick of Fate, or is there some weakness in the character of father, mother, or son which might be held responsible?

4. What cause is assigned for Rustum's moodiness which keeps him aloof from the other Persian chiefs?

5. What, if anything, is gained by the enumeration and description of the various Tartar tribes?

6. Re-read the three similes beginning—

"But as a troop of peddlers from Cabool——" (line 160)
"As some rich woman on a winter's morn——" (line 302)
"As when some hunter in the spring hath found——" (line 556)

and state what emotion, and whose emotion each one is introduced to emphasize.

7. Characterize Arnold's narrative style in *Sohrab and Rustum*, and state whether you like it or dislike it, giving reasons.

ALFRED LORD TENNYSON

1809–1892

Biographical Sketch

The year 1809 has been called the "year of geniuses" because it saw the birth of so many great men. Tennyson was one of these. He was the son of a Lincolnshire clergyman, and blessed with eleven brothers and sisters. Only one of the family besides himself has the slightest claim to fame, and that was his brother, Charles, with whom he published in 1827 a little volume called *Poems by Two Brothers,* largely imitative of the reigning favorites, Byron and Scott. At Cambridge he distinguished himself by capturing the Chancellor's poetry prize with a poem on the uninspiring subject "Timbuctoo."

It is characteristic of Tennyson that he devoted his life with great singleness of aim to the writing of poetry. At the age of twenty-one he issued a small volume of poems, and at twenty-four, another. They were praised by some, but sharply criticised by the reviewers for certain affectations of style. Determined to correct his faults, Tennyson worked more slowly on his next edition, taking nine years to publish it, and this time produced poems with the finished workmanship for which he is chiefly noted.

This volume secured his reputation as a poet of the first rank, and when Wordsworth died in 1850, Tennyson succeeded him to the Poet-laureateship, and was in fact the last great poet to occupy that office, the second-rateness of subsequent incumbents having brought the position somewhat into ridicule.

The work of immediate interest is the *Idylls of the King.* The ancient Celtic legends about King Arthur had inspired English writers in all ages. Spenser and Milton had both considered writing an epic on the theme, but never put the idea into execution. Tennyson was therefore forced to revert to Malory's prose rendering, *Morte D'Arthur,* which was written as early as the fifteenth century. He cast into blank verse form successively over a period of thirty-odd years various of these legends, without any

regard for sequence, and then attempted to arrange them in a connected series. But the collection lacked the organic unity to justify the term "epic," hence the title *Idylls* is better as suggesting a succession of complete stories, each one breathing the atmosphere of the time and place of its legendary occurrence.

Of the twelve idylls comprising the complete series, the four usually selected for study serve to typify characteristic *motifs* of the group. *The Coming of Arthur* explains the inception of the reign of order; *Gareth and Lynette* is a picture of youthful ardor and romance; *Lancelot and Elaine* suggests the sinister current of falsity which in the end wrecked the idealistic state; and *The Passing of Arthur* shows the manner of its dissolution.

IDYLLS OF THE KING

SYNOPSES

The Coming of Arthur

Leodogran, king of Cameliard, unable to cope with the wild beasts within his realm and the invaders from without, in desperation implored the aid of Arthur, recently crowned. Arthur came, cleared the forests, and drove out the invaders. In passing by the castle he had seen Guinevere, daughter of Leodogran and fairest of women. Having rid Cameliard of its scourges, he sent three of his knights to the king to ask for the hand of his daughter as a reward.

But there was doubt in the mind of Leodogran as to Arthur's royal birth, and having failed to learn anything from his aged chamberlain, he summoned again the three emissaries of Arthur—Ulfius, Brastias, and Bedivere, voiced to them his perplexity, and asked their opinion as to whether his benefactor were really Uther's son. In reply, Bedivere supplied the following account:

King Uther, enamored of Ygerne, made war upon her husband, Gorlois, whom he slew in battle, and on whose widow he then forced marriage. Not many months after, he died.

and Arthur, posthumously born, was secretly delivered to Merlin for safe keeping until he could safely be proclaimed king. Meanwhile civil war raged in Uther's former kingdom, and finally, when the time seemed ripe, Merlin presented Arthur before the assembled knights as the rightful heir to the throne. Though many of the nobles denied his legitimacy, he was nevertheless crowned, thus falling heir to a divided kingdom.

Not satisfied with this recital, Leodogran was given an opportunity to inquire the facts from still another source when Bellicent, Queen of Orkney and half-sister to Arthur, arrived by chance in Cameliard. She described for him the scene at Arthur's recent coronation: how he "cheered his Table Round with large, divine, and comfortable words"; how three fair queens stood near his throne; and how the Lady of the Lake presented him with the magic sword, Excalibur, with which he was to drive the heathen out.

Rejoicing in this further proof of Arthur's greatness, but anxious for still more definite facts, Leodogran pressed Bellicent for her version of the circumstances of his birth. In reply she furnished the account given her by Merlin's master, Bleys, as he lay dying. This was to the effect that on the night of Uther's death the two magicians sought the seashore and there, while the apparition of a dragon-ship glowed in the heavens, saw a naked infant cast up on the beach by a huge ninth wave. Merlin seized the child, proclaiming him Uther's heir. But when Bellicent had sought from Merlin himself confirmation of this story, he had merely answered her in riddles.

In spite of these conflicting accounts, after a vision of Arthur's future greatness, Leodogran was so far convinced of the young king's high destiny that he sent Ulfius, Brastias, and Bedivere back to him with an affirmative answer to his request for Guinevere's hand.

And so Lancelot was despatched to bring Guinevere to be married, and harmony once more reigned in the kingdom.

Gareth and Lynette

Gareth, youngest son of Bellicent, was kept at home by his mother as too young to aspire to knighthood. Fretting at his confinement, he finally prevailed on her to let him go to court provided he went in disguise and served for a year and a day as kitchen vassal. Undaunted by these hard conditions, Gareth accepted, and early next morning, accompanied by two servants, made his way to Camelot.

There he saw King Arthur delivering judgment, and asked his boon of kitchen service. This granted, he served under Sir Kay, the seneschal, a hard master, for a month. Then his mother relented, released him from his vow, and sent him armor. Overjoyed, Gareth sought the king and begged to be made a knight in secret and to be given the first quest. This the king promised on condition that Lancelot be told of the arrangement.

That very day arrived the fair Lynette, asking the king for Lancelot to free her sister, Lyonors, held captive in Castle Perilous by a false knight, while his three brothers guarded the passes of the three river-loops by which the castle was surrounded. But Gareth, reminding the king of his promise, claimed the quest, and to the surprise of all present and the disgust of Kay, was granted it.

Lynette, outraged at the indignity of being assigned a kitchen-knave instead of Lancelot, fled from the hall, while Gareth armed and followed her. Scarcely had he overtaken the damsel and been greeted by her gibes, than up rode his former master, Kay, demanding his return to the scullery. They tilted, and Kay was immediately unhorsed, his shoulder dislocated.

They proceeded. Lynette still scornful of her champion,

until Gareth was called on to rescue one of Arthur's barons from six rogues who were proceeding to drown him. Again she belittled his exploit, and scorned to eat at the same table with him in the baron's castle.

Setting out early next morning, they soon arrived at the first river-loop guarded by *Morningstar* from the farther end of an arched bridge. This gay youth, clad in blue armor, met Gareth full tilt in the center of the bridge. Both were thrown, but after a brief sword play, *Morningstar* was compelled to yield and his life was spared only at the enforced solicitation of Lynette. Her scorn was slightly abated, but she warned him of a more serious encounter to follow.

At the second river-loop they found *Noonday Sun*, clad in dazzling mail, astride a huge red horse. There was no bridge here, so they met in the center of the ford and exchanged sword-strokes. But the red horse slipped, and *Noonday Sun* yielded after being extricated from the river by his conqueror. Again Lynette discounted the victor, but with more of banter than mockery in her voice.

And now the third loop of river barred their path, spanned by a three-arched bridge. On the far side stood *Star of Evening*, an aged knight wrapped in hardened skins tougher than armor. As often as Gareth beat him to his knees, he sprang up again, until the youth was doubtful of the outcome. But urged on by Lynette, he redoubled his strokes and succeeded in shattering his antagonist's sword. At this the figure grappled with him and was only with great difficulty torn loose and hurled to the river below. Lynette's attitude had now completely changed, and apologizing for her former harsh treatment, she led the way to where refreshments had been prepared for the coming champion.

Suddenly Lancelot, who had been ordered by Arthur to,

trail Gareth with covered shield, appeared on the scene, and mistaking the youth for *Morningstar* because that vanquished knight's shield was in Gareth's possession, ordered him to turn and fight. They shocked, and Gareth was easily unhorsed but far from chagrined when he learned who his conqueror was.

The fourth and most sinister antagonist, *Death*, was next to be disposed of. Reputed to have the strength of ten, and tricked out with skull and skeleton effect, he struck terror into most beholders. With one stroke, Gareth split the skull, and with a second clove his helmet, whereupon the bright face of a young boy appeared. He explained that his three brothers, already overcome by Gareth, had forced him to masquerade thus, never dreaming that anyone could reach the castle itself.

Thus the young champion triumphed over all his enemies, and while according to Malory's version he later married Lyonors, Tennyson assures us that he married Lynette.

Lancelot and Elaine

Elaine is pictured in her tower chamber, tenderly caring for the shield of Lancelot which he had left with her when he passed through Astolat on his way to the last diamond joust.

Arthur, on one of his youthful rambles, had found upon the skeleton of a murdered king a crown inset with nine diamonds. After ascending the throne, he had instituted a series of jousts, one each year, for which a diamond was the prize. Lancelot had already won eight diamonds, and secretly planned to complete the set of jewels on this occasion and present them to the Queen, with whom he was secretly in love. But hearing Guinevere declare to the king that she was too ill to attend the tourney, and believing that the Queen desired him to stay behind with her,

Lancelot told Arthur that he would not compete, pleading an old wound. But he had misread her desires, for immediately after the king had left she chided Lancelot for his defection and urged him to go disguised and later justify his inconsistent actions on the ground that he wished to surrender the advantage which his reputation gave him in feats of arms. Hence it was that, as he passed through Astolat, he had borrowed a blank shield there and given his to Elaine for safe keeping.

The young girl, ignorant of Lancelot's identity, had fallen deeply in love with him at first sight. Cleverly urging the enhancement of his disguise, she persuaded him to do the unheard-of thing of wearing her favor in the lists.

Arriving there under the guidance of Elaine's brother, Lavaine, Lancelot flung himself into the mêlée on the weaker side. He performed such prodigies of valor that his kinsmen there, taking him to be a stranger, and jealous of their Lancelot's reputation, combined against him; and though he routed them almost single handed, winning the prize, they succeeded in severely wounding him. Commanding that none should follow, he was helped from the list by Lavaine and took refuge in the cave of a hermit not far away.

Here Lancelot hung between life and death, while Gawain, at Arthur's bidding, rode in search of him with the diamond he had won. This unreliable youth, finding that Elaine could locate the wounded knight, gave her the diamond to take to him. This she did, and also tenderly nursed Lancelot back to health after many days.

On his way home, Lancelot stopped at Astolat for a brief stay. Elaine, driven by the strength of her affection, declared her love for him and asked to be his wife. Gently the knight sought to explain why a union was impossible, but failing to turn the current of her devotion, was forced to depart, leaving Elaine to pine away broken-hearted in

her tower. For ten days she sickened, and on the eleventh, died, after having extracted a promise from her family that they would place her body on a black barge to float down to Camelot.

Meanwhile, after some delay, Lancelot secured an audience with Guinevere and presented her with the diamonds he had won during nine successive years. But the Queen, who had heard the rumors of Elaine's attachment for Lancelot, ironically suggested that he give them to the Maid of Astolat instead. Then, retracting the suggestion, she seized the jewels and in a jealous rage cast them into the river below and burst from the room. Lancelot, ruefully watching the descent of the diamonds, caught sight of the barge bearing Elaine's body, and, descending to the river side, found a great crowd gathered, marveling at the strange sight. Among them was Arthur, who, perceiving a letter in the hand of the dead girl, took and read it to the assemblage. It contained a brief, pathetic statement of her devotion, and a plea that they pray for her soul. Lancelot explained to the gathering the circumstances of the tragedy and his inability to avert it, and then returned to the brookside to brood upon his own unworthiness.

The Passing of Arthur

Moving westward on his last campaign to quell the rebellion of Modred, Arthur camped one night in Lyonnesse and was heard by Bedivere bemoaning the break-up of his kingdom and the apparent futility of his years of struggle for high ideals. Then arising, the king moved his army by night and forced Modred back to the extreme western shore of Britain into a desolate region inhabited by fragments of forgotten tribes. Here, on the twenty-second of December (the winter solstice), he fought his last battle.

A deathlike sea-fog shrouded both armies, so that it was impossible to tell friend from foe; consequently they fought

indiscriminately, until all but Arthur, Bedivere, and the traitor, Modred, had fallen. King and rebel closed and Modred was killed, but in the fight Arthur received his death wound.

Sir Bedivere carried the dying king to a chapel near by, and received his last command. This was: to take *Excalibur,* cast it far out into the center of the adjacent mere, and watch and report what happened. Demurring at first, Bedivere finally departed on his mission. But as he stood on the shore of the lake, marveling at the beauty of the sword, he decided to hide it in the rushes, and returned to the king with an evasive answer. The king was angry at the attempted deception and sent him back to complete his work.

But again Bedivere, believing it a pity to lose the last memento of Arthur, hid the sword a second time and returned again with his irrelevant reply. The king, now furious, threatened to slay the knight if he did not at once carry out his behest. Whereupon Sir Bedivere departed a third time; flung *Excalibur* far out into the mere; saw a ghostly arm rise from the water, clutch it, brandish it, and draw it under. Then he returned and reported what he had seen.

Recognizing the phenomenon as a sign that his end was near, Arthur bade his companion carry him to the shore of the lake with all possible speed. With difficulty Bedivere did so, and, on arriving, saw approaching a black barge crowded with somber figures, among whom were the three queens who had presided over Arthur's destinies from the beginning. They received the King from Bedivere, soothed his distress, while the barge slowly conveyed him thence. But before departing, Arthur pictured the blessed land, Avilion, to which he was bound, and besought his sole remaining friend to pray for him.

Sir Bedivere sadly climbed a peak of rock to watch the

barge disappear in the distance, and as he stood there, the New Year's sun arose.

CHARACTER STUDIES

Arthur

Arthur is idealized to the point where he almost ceases to be human. Guinevere's remark—"He is all fault who hath no fault at all"—a typical Tennysonian paradox—is true at least in a literary sense. Characters, to seem real, must have lights and shadows; Arthur is all light. He is more important as a symbol than as a man.

Guinevere

Guinevere is much more realistic. She certainly does not suffer from the failing she attributes to the king. While her unfaithfulness to Arthur runs as an undercurrent through her whole life, we get frequent vivid glimpses of other facets of her nature. She is an imperious beauty, ruling the strong-minded Lancelot with an iron hand. She can blaze with jealous anger, as when she cast the jewels "worth half a kingdom" into the river, and then meekly ask forgiveness when she finds she has misjudged her lover. She is also intellectually quick and resourceful. Instantly she supplies Lancelot with a plausible excuse for attending the jousts after he has told Arthur that he will not be present. In all, she is a masterful personality, but with her talents staked on the losing side.

Lancelot

Lancelot is, with the exception of his guilty love for Guinevere, the ideal knight; victorious but never boastful, lion-hearted but ever courteous. He claims our sympathy because we see in him a powerful personality, torn between conflicting allegiances, and conscious of a higher destiny

of which he has deprived himself by transgressing the moral law.

Elaine

Elaine is the embodiment of youthful grace and loyal submissiveness. Her complete surrender of heart and life to her all-consuming passion for Lancelot is out of harmony with current ideas of woman's equality; but it represents pretty faithfully the Victorian ideal. To some, the representation of her death from a broken heart, and the elaborate plans for a post-mortem demonstration on the river, smack of sentimentality. But there are many humanly pathetic touches scattered through the Idyll, powerful because told with so much restraint: her naïve declaration of love for Lancelot; her patient resignation to her fate; the "one discourtesy" that the knight could bring himself to use to discourage her infatuation. She is a complete contrast to her rival for Lancelot's affection.

Lynette

Lynette is the last woman character worth noting and is different from either of the other two. Far more spirited than Elaine, she is yet something of a snob, requiring a great deal of evidence before she can recognize true worth unaccompanied by a coat of arms. She lacks the poise and stateliness of Guinevere, but that is no doubt attributable to her greater youth.

Gareth is of more symbolic than character interest. Yet he possesses a fine spirit of youthful ardor and idealism, a fearless initiative, and a true sportsmanlike ability to take punishment smiling.

SYMBOLISM OF THE IDYLLS

The Idylls as a Whole.—Arthur, the faultless king, represents the heroic soul exercising a regenerating influ-

ence upon the conflicting forces by which it is surrounded (rebellion in his own kingdom and depredations of beasts and invaders in Leodogran's). The three fair queens, *Faith, Hope* and *Charity,* control his life and receive him at death. *Excalibur* is the genius, heaven-sent, by virtue of which the soul triumphs during life and which at death must be returned to its bestower. The Knights of the Round Table are the physical forces, virtues, and vices which the soul coordinates, controls or checks: Galahad, purity; Gawain, frivolity; Modred, jealousy, etc. With the removal of the animating spirit these forces become disorganized and cease to function; but the good they have achieved is not lost, for the memory of it remains as an inspiration to future ages.

The Coming of Arthur.—Most significant here is the mystery of Arthur's birth; no two accounts agree. This, of course, typifies our ignorance concerning the origin of the soul. As Bedivere remarks in the last Idyll, "From the great deep to the great deep he goes."

Gareth and Lynette.—Gareth is aspiring youth personified; his kitchen service, the apprenticeship through which youth must pass before it can hope for recognition. Most important are the four combats, which represent man's struggle with his own nature at various points of life. Thus, *Morningstar* represents the temptations of youth; *Noonday Sun,* the vices of middle age; *Star of Evening,* the fixed habits of later life, requiring the greatest determination for their subdual; and *Death,* the fear of the unknown, terrible in aspect but quickly yielding a smiling face to him who has met the tests of life. We might proceed to find values for some of the minor incidents; Lynette may be public opinion, yielding slowly to the unknown champion; Lancelot's defeat of Gareth may be the salutary setback delivered by *experience,* which checks overconfidence.

Lancelot and Elaine.—Here is suggested the power of falsehood to destroy the harmony of life. Lancelot's secret intrigue with Guinevere is indirectly responsible for the tragedy of Elaine, and marks the beginning of the disillusionment of the unsuspecting Arthur. They are innocent victims; but the two principals suffer a more protracted retribution. As a later Idyll shows, both Lancelot and Guinevere are ultimately forced by remorse of conscience to forsake the worldly life and seek sanctuary in the church.

The Passing of Arthur.—Much of the symbolism of this closing Idyll has been suggested in the paragraph discussing the series as a whole. Arthur's journey to Avilion is of course easily recognized as the passage of the constant soul to a more blissful state of existence. The atmosphere of chilling desolation which surrounds the disorganized "battle in the west," pictures the disintegration of the physical faculties at death.

QUESTIONS

1. (a) Who was "first made and latest left of all the knights"?
   (b) Give briefly the account of Arthur's birth as related by Bellicent to Leodogran.
2. (a) Give a brief account of the sword Excalibur: how Arthur came into possession of it, and what final disposition was made of it.
   (b) Point out the effect in the following passage of the choice of words and figures.

> And there, that day when the great light of heaven
> Burn'd at his lowest in the rolling year,
> On the waste sand by the waste sea they closed.
> Nor ever yet had Arthur fought a fight
> Like this last, dim, weird battle of the west.

3. Compare the character of Lynette with that of Elaine, illustrating each characteristic by an act recorded in The Idylls of the King.

4. Write a description of the barge on which Elaine's body was carried to King Arthur's court.

5. Write a paragraph on the following topic: The reasons why the organization of the Round Table failed (Tennyson's Gareth and Lynette, Lancelot and Elaine, The Passing of Arthur).

6. Name, define and explain two different figures of speech in the two following quotations, showing how each figure selected interprets, emphasizes or beautifies the thought.

> Then to the shore of one of those long loops
> Where thro' the serpent river coil'd, they came.
> Close beneath his eyes, and right across
> Where these had fallen, slowly past the barge
> Whereon the lily maid of Astolat
> Lay smiling, like a star in blackest night.

7. Imagine that you are discussing the following with a friend; give four of your friend's comments on the book and your replies: Idylls of the King including Gareth and Lynette, Lancelot and Elaine, and The Passing of Arthur.

8. Write a composition of not less than four hundred words on the following topic: The element of the heroic in the poetry that you have read by Tennyson.

9. Give the theme or central thought of a poem by Tennyson and show how this theme is developed by the poet.

10. Mention the chief charms of the "Idylls of the King" and explain how these charms are shown in the work.

11. Select three passages of two or three lines each that illustrate Tennyson's power of matching the sound to the sense.

12. Indicate briefly the allegorical significance of each of the following elements in *The Passing of Arthur:* Avilion; the three queens; Excalibur; the anticipated return of Arthur.

ROBERT BROWNING

1812–1889

Biographical Sketch

Born in 1812, on the outskirts of London, Robert Browning was three years younger than his famous contemporary, Tennyson. He inherited from his mother a love of music and the gentler side of his character, and from his father, a keen and scholarly mind. To a boy so endowed, systematic education was unnecessary, and with the occasional direction of private tutors and his own father, Robert's genius developed early and rapidly.

He began to write verses when a mere child, but his first known work, *Pauline,* was not published until he was twenty-one, and then at his own expense, as no one would undertake to publish it. This incident is typical of one of the many contrasts between the two great Victorian poets. Tennyson was always popular, but Browning had to wait nearly forty years for recognition. The obscurity of much of his poetry was largely responsible for this. *Sordello,* published in 1840, is a notorious illustration of this quality. The poem begins—

"Who will may hear Sordello's story told,"

and ends—

"Who would has heard Sordello's story told."

Tennyson said that these were the only two lines of the poem that he had understood, and that therefore they were both lies!

But while Browning failed to attract much favorable attention with his writing, he became suddenly famous in 1846 by eloping with the leading poetess of England, Elizabeth Barrett. Theirs is one of the famous romances of literature. When he fell in love with her she was a chronic invalid, and her family were unalterably opposed to her marrying. So Browning carried her off

secretly to Italy, where they married and lived happily for fifteen years until her decease in 1861. The poem, *Prospice,* written just after his bereavement, is a fearless challenge to Death to reunite them.

Unable to continue among the scenes of his vanished happiness, Browning returned to England where he spent his remaining years mingling in society and gaining a belated recognition. He died in 1889, on the very day that his last work, *Asolando,* was published. Appropriately enough, the closing lines epitomize admirably his optimistic philosophy of life with its fearless acceptance of hard knocks and its unconquerable faith in the destiny of the soul.

SYNOPSES OF POEMS

Pheidippides

The poem opens at the point where Pheidippides has just returned to Athens from Sparta, whither he had run to ask aid against the invading Persians. After saluting his native soil and the national gods, especially Pan, he recounts to the archons the incidents of his trip.

Arriving in Sparta after a run of forty-eight hours, he announced to them the coming of the Persians, and besought aid for his native city. The Spartan chiefs, ever jealous of Athens, maintained that they could give no answer until the full of the moon. Pheidippides therefore returned, chiding the gods for their indifference to the fate of their city. Suddenly, traversing a fissure of rock, he encountered the great god Pan, who promised his aid to the city that had heretofore neglected him, and presented the runner with a branch of fennel as pledge. Rejoicing, Pheidippides sped home with the token and the news.

Questioned by Miltiades as to what personal reward he expected for his patriotic service, the youth expressed the wish to help crush the Persians and then marry the girl of his choice.

The epilogue relates how the first part of the hero's wish was fulfilled. But having vanquished the Persians at Marathon, he sped back to Athens with the news, and died even as he uttered it. Browning leaves us with the thought that this is the way to die—at the height of one's achievement.

Incident of the French Camp

Napoleon, in his characteristic attitude, stood on a little hillock a mile from the town of Ratisbon, which his army was storming. As he meditated on the importance of success, he saw a figure on horseback galloping toward him from the scene of battle. It proved a mere boy who, dismounting and saluting, reported the capture of the town. Napoleon's joy gave way to concern as he inquired anxiously whether the lad was not wounded. "Nay, I'm killed, Sire!" responded the hero proudly as he fell at the General's feet.

How They Brought the Good News from Ghent to Aix

Three horsemen, Dirck, Joris and the narrator, set out at night to reach Aix, some hundred miles way, with news of the cessation of the war, hoping to arrive in time to save the beleaguered town from destruction. All night they gallop silently, side by side. Morning dawns, and the horses are beginning to feel the strain of the race. Suddenly Dirck's mount sinks exhausted in the road; the other two continue until Dalhelm is reached. Here, within sight of Aix, the horse of Joris drops dead, leaving the hero and his faithful Roland with the entire responsibility of delivering the all-important tidings. The noble animal, exhorted to the last pitch of exertion by his master, just reaches the town before collapsing. He is revived by the last measure of wine in town, which is cheerfully voted his due reward.

My Last Duchess

This dramatic monologue (Browning's favorite poetical form) is delivered by an Italian, Duke of Ferrara, to a visitor who is viewing a portrait of his host's last (i.e., most recent) wife.

As the Duke describes the portrait and recalls the character of the Duchess, he reveals to us his own cruel and heartless nature. Because his young and beautiful wife was too ready to smile on others, and because he felt it beneath his dignity to reprove her, he "gave commands. Then all smiles stopped together." Whether this implies that the lady was executed, or merely placed in a convent, Browning himself was not sure.

The final touch of irony is given in the closing lines, where we learn that the visitor represents a rich count, whose daughter (assuming her dowry be generous enough) the speaker intends to make his *next* duchess.

The Lost Leader

It has been generally assumed that this poem refers to Wordsworth, who shifted from Liberal to Conservative principles, and was made Poet Laureate in 1843. But while that poet may have offered the suggestion, Browning insisted that this was an imaginary portrait.

Regarded in this way, the poem consists in a reproach to some formerly respected leader along the line of liberal ideas, who has been "bought off" by the enemy with offers of money and preferment. His defection is regarded "more in sorrow than in anger" by the writer, who, though repudiating him here, knows that the "Lost Leader" will see the error of his ways and await his former companions—

"Pardoned in Heaven, the first by the throne!"

Home Thoughts from Abroad

The arrival of April in his Italian home leads Browning to vision the appearance of his native landscape at this season. In imagination he sees the growth and hears the bird songs characteristic of this and the succeeding month in England. A note of homesickness pervades the lyric throughout.

Home Thoughts from the Sea

This brief lyric recalls the scene from shipboard at sunset on Browning's first Italian voyage. The geographical points enumerated are all associated with historical English naval victories, and therefore induce the sentiment expressed in the fifth line.

"De Gustibus——"

The title of this poem is the beginning of a well-known quotation, meaning— "There is no use arguing about matters of taste." The first thirteen lines recall a superstition to the effect that the spirits of the dead return to the places they loved best in life, and suggest that the ghost of a tree lover would haunt an English lane.

But Browning's preference would be an Italian castle overlooking the sea from a pass in the Apennines, or a villa farther south, with grounds extending to the water's edge, where he might hear from the melon-girl that the king's life had been attempted. (Browning sympathized with the Italian patriots.) But if his spirit returns anywhere, it will return to Italy.

The Italian in England

Mazzini, the Italian patriot, is talking from his refuge in England. He recounts how the Austrians hunted him as

he lay concealed in an old aqueduct, suffering from hunger. On the third day he saw peasants going to work close to his hiding-place. Waiting till the last woman of the group was opposite, he tossed his glove at her, chancing her loyalty. Silently she broke a bush to mark the spot, and rejoined her comrades.

An hour later she returned to learn his will. Mazzini told her who he was; reminded her that there was a price on his head and that she could win a rich reward by betraying him, and would risk death by aiding him. He then gave her a letter which she was to deliver to the priest in a certain confessional in the cathedral in Padua as the ceremony of Tenebrae began.

Three days later she returned, bringing him food and drink. After four days more help from Padua arrived, and Mazzini was enabled to escape to England.

The closing section gives the Patriot's reflections. If he had three wishes, the first would be that he might choke Metternich, the arch-enemy of Italian independence; the second, that Charles, King of Sardinia, should die of a broken heart (he was then considered a traitor to the cause of Italian freedom); and the third that, rather than return to his own home, where he was regarded as a rebel, he might converse simply with the girl who had saved him, regarding her domestic aspirations.

One Word More

Browning dedicates to his wife the fifty poems portraying actual and imaginary men and women, which he has just completed.

He then recalls how Raphael turned from painting Madonnas for the world to marvel at, to write a hundred sonnets for none but his lady to see. It would be supremely interesting to peruse this volume; but that is impossible,

since it has been lost. Also Dante, painting an angel for Beatrice, was interrupted by the conception of his immortal *Inferno,* and never finished his picture. The moral of both incidents is expressed in these words:

> ". . . no artist lives and loves, that longs not
> Once, and only once, and for one only, . . .
> . . . to find his love a language
> Fit and fair and simple and sufficient—
> . . . . .
> Put to proof art *alien to the artist's.*

The reason for this desire is that the genius feels his familiar craft has been dedicated to the world; for his love he seeks to employ a medium never before used by him. Thus Browning, accustomed to write in the dramatic monologue form, (not being able to paint pictures) adopts for this message to his wife a type of poetry uniquely personal. As the moon was fabled to turn her never seen face to her lover, so Browning reserves this style of verse for Mrs. Browning alone. Similarly he considers *her* poetry the world's side of *her;* and while he admires it consummately, he treasures peculiarly the intimate personal side of her character which is his alone.

QUESTIONS

1. With reference to two of the following points, discuss a poem by Browning: (a) contents of the poem; (b) interest of subject matter to you; (c) ornamentation or figurative expression.

2. Write a paragraph concerning the historical accuracy or historic inaccuracy of *An Incident of the French Camp* or *Pheidippides.*

3. Discuss Browning's poem, *One Word More,* touching on the type that it illustrates, the thought and feeling, the rhythm, and other qualities that make it beautiful.

4. Mention two poems by Browning that you have read in which the triumph of the will or spirit over the body is celebrated. Show how Browning portrays this triumph.

5. (a) Prove by rather detailed reference to Browning's poems that he was essentially a dramatic poet. (b) Mention one poem of his that you have read which is purely lyrical rather than dramatic in form.

6. What was Browning's favorite poetic form? Compare this with the poetic form used by Shakespeare in Hamlet's speech beginning, "To be or not to be," and show what advantages the form preferred by Browning has over the form so much used by Shakespeare.

7. Which is your favorite poem by Browning? State why you like this poem and what use you can make of its lesson in your own life.

8. Write a paragraph or two explaining what features of Browning's philosophy make him an optimist. Illustrate by a rather detailed reference to such of his poems as you have read.

9. Quote two descriptive or figurative passages from Browning's poems that seem to you particularly effective and tell why you think them so.

10. Imagine you are discussing with a friend the *Selected Poems* by Browning. Give four of your friend's comments on the poems and your replies.

11. Quote from one of Browning's poems the best example of his ability to make the rhythm of his poems fit the thought and tell why you consider the passage quoted such an example.

12. Show by reference to such of Browning's poems as you have read that the poet must have been a very well informed man (a) as regards history; (b) as regards art; (c) as regards Biblical lore.

COMPREHENSIVE EXAMINATION IN ENGLISH

Tuesday, January 28, 1964—9:15 a.m. to 12:15 p.m., only

Answer all six questions.

Do not overlook question 6, the composition.

1. On the line at the right of *each* group below, write the *number* of the word or expression that most nearly expresses the meaning of the italicized word. [15]

a. *paramount* ..... (1) equal (2) supreme (3) well-known (4) difficult (5) ready ..... *a*.....

b. *brochure* ..... (1) heavy shoe (2) weapon (3) pamphlet (4) trite remark (5) ornament ..... *b*.....

c. *fidelity* ..... (1) happiness (2) bravery (3) prosperity (4) hardness (5) loyalty ..... *c*.....

d. *diffuse* ..... (1) explain (2) scatter (3) differ (4) congeal (5) dart ..... *d*.....

e. *aggressive* ..... (1) disgusting (2) impulsive (3) short-sighted (4) coarse-grained (5) self-assertive *e*.....

f. *amass* ..... (1) accumulate (2) encourage (3) comprehend (4) blend (5) astonish ..... *f*.....

g. *diabolic* ..... (1) puzzling (2) uneducated (3) ornamental (4) fiendish (5) spinning ..... *g*.....

h. *forbearance* .... (1) rejection (2) forgetfulness (3) sensitivity (4) patience (5) expectation .... *h*.....

i. *taint* ..... (1) snarl (2) infect (3) unite (4) annoy (5) list ..... *i*.....

j. *disgruntled* ..... (1) untidy (2) rambling (3) disabled (4) cheating (5) displeased ..... *j*.....

k. *antipathy* ..... (1) exact opposite (2) intense dislike (3) high praise (4) tolerance (5) preventive medicine ..... *k*.....

l. *homogeneous* .. (1) numerous (2) healthful (3) similar (4) assorted (5) educational ..... *l*.....

m. *archives* ..... (1) public records (2) models (3) supporting columns (4) tombs (5) large ships *m*.....

n. *infamy* ..... (1) anger (2) truth (3) disgrace (4) weakness (5) excitement ..... *n*.....

o. *impinge* ..... (1) swear (2) involve (3) erase (4) encroach (5) beg ..... *o*.....

2. In each of the following, *a* through *j*, only one of the words is misspelled. In *each* case spell correctly on the line at the right the misspelled word. [5]

a. maintenance undoubtedly budgeting beautifuly promissory ..... *a*.....

b. negetive unilateral bacteriology dissenter encyclopedia *b*.....

c. enthusastic translucent replaceable conglomeration unessential ..... *c*.....

d. choral utmost swerve ruffian strecher ..... *d*.....
e. incompetent jackknives cuticle recriminate charitible *e*.....
f. consignment schedual riddance scourge millionaire .... *f*.....
g. sophisticated underrate piteous appologetic delicacy *g*.....
h. epedemic corollary financier irritable perspiration .... *h*.....
i. customer analyses parcel excedingly statute ..... *i*.....
j. ascertain economically impliment guarantee suppress *j*.....

3. At the right of *each* of the following passages you will find one or more questions or incomplete statements about the passage. Each question or statement is followed by five words or expressions numbered 1 through 5. Select the word or expression that most satisfactorily completes *each in accordance with the meaning of the passage* and write its *number* in the parentheses. [*One credit for each correct answer.*] [20]

a. Vacations were once the prerogative of the privileged few, even as late as the 19th century. Now they are considered the right of all, except for such unfortunate masses as, for example, the bulk of China's and India's population, for whom life, save for sleep and brief periods of rest, is uninterrupted toil.

They are more necessary now than once because the average life is less well-rounded and has become increasingly departmentalized. I suppose the idea of vacations, as we conceive it, must be incomprehensible to primitive peoples. Rest of some kind has of course always been a part of the rhythm of human life, but earlier ages did not find it necessary to organize it in the way that modern man has done. Holidays, feast days, were sufficient.

With modern man's increasing tensions, with the stultifying quality of so much of his work, this break in the year's routine became steadily more necessary. Vacations became mandatory for the purpose of renewal and repair. And so it came about that in the United States, the most self-indulgent of nations, the tensest, and the most departmentalized, vacations have come to take a predominant place in domestic conversation.

The title below that best expresses the ideas of this passage is:
1 Vacation preferences
2 Vacations: the topic of conversation
3 Vacations in perspective
4 The well-organized vacation
5 Renewal, refreshment and repair .....( )

We need vacations now more than ever before because we have (1)a more carefree nature (2)much more free time (3)little diversity in our work (4)less emotional stability (5)a higher standard of living ( )

It is implied in the passage that the lives of Americans are very (1)habitual (2)ennobling (3)patriotic (4)varied (5)independent .....( )

As used in the passage, the word "prerogative" (lines 1-2) most nearly means (1)habit (2)distinction (3)request (4) demand (5)hope ..( )

b. In the ordinary course of nature, the great beneficent changes come slowly and silently. The noisy changes, for the most part, mean violence and disruption. The roar of storms and tornadoes,

The title below that best expresses the ideas of this passage is:
1 Upsetting nature's balance
2 Repose and silence

the explosions of volcanoes, the crash of thunder, are the result of a sudden break in the equipoise of the elements; from a condition of comparative repose and silence they become fearfully swift and audible. The still small voice is the voice of life and growth and perpetuity. . . . In the history of a nation it is the same.

3 The voice of life and growth
4 Nature's intelligence
5 The violent elements ..( )

As used in the passage, the word "equipoise" (line 8) most nearly means (1)stress (2)balance (3)course (4)slowness (5)condition .....( )

The author implies that growth and perpetuity in nature and in history are the result of (1)quiet changes (2)a period of silence (3)undiscovered action (4)storms and tornadoes (5)violence and disruptions .....( )

c. Fortunately it is as yet only through fantasy that we can see what the destruction of the scholarly and scientific disciplines would mean to mankind. From history we can learn what their existence has meant. The sheer power of disciplined thought is revealed in practically all the great intellectual and technological advances which the human race has made. The ability of the man of disciplined mind to direct this power effectively upon problems for which he was not specifically trained is proved by examples without number. The real evidence for the value of liberal education lies in history and in the biographies of men who have met the valid criteria of greatness. These support overwhelmingly the claim of liberal education that it can equip a man with fundamental powers of decision and action, applicable not only to boy-girl relationship, to tinkering hobbies, or to choosing the family dentist, but to all the great and varied concerns of human life—not least, those that are unforeseen.

The title below that best expresses the ideas of this passage is:
1 The destruction of thinking
2 The advance of the human race
3 Facts vs. fantasies
4 The disciplined mind
5 The power of thought ( )

The author indicates that the person with a liberal education has the ability to (1)read with more discernment than others (2)apply general principles (3)develop a clearer understanding of history than others (4)imagine a world without thought (5)gain prestige .....( )

According to the passage, one of the evidences of the results of truly disciplined minds is found in (1)history (2)education itself (3)science (4)intellectual freedom (5)the beliefs of philosophers ..( )

In this passage, the author stresses the importance of (1)increased interest in the study of history (2)techno-

logical advances (3) education for living (4) more training for students (5) satisfying the desire for security .....( )

Which characteristic of great men is implied most strongly in the passage? (1) social consciousness (2) intellectual pride (3) self-respect (4) self-confidence (5) flexibility .....( )

d. It is here, perhaps, that poetry may best act nowadays as corrective and complementary to science. When science tells us that the galaxy to which our solar system belongs is so enormous that light, traveling at 186,000 miles per second, takes between 60,000 and 100,000 years to cross from one rim to the other of the galaxy, we laymen accept the statement but find it meaningless—beyond the comprehension of heart or mind. When science tells us that the human eye has about 137 million separate "seeing" elements, we are no less paralyzed, intellectually and emotionally. Man is appalled by the immensities and the minuteness which science has disclosed for him. They are indeed unimaginable. But may not poetry be a possible way of mediating them to our imagination? of scaling them down to imaginative comprehension? Let us remember Perseus, who could not look directly at the nightmare Gorgon without being turned to stone, but could look at her image reflected in the shield the goddess of wisdom lent him.

The title below that best expresses the ideas of this passage is:
1 Poetry and imagination
2 A modern Gorgon
3 Poetry as a mediator
4 The vastness of the universe
5 Imaginative man .....( )

According to the passage, the average man (1) should have a better memory (2) is impatient with science (3) cannot trust the scientists (4) is overwhelmed by the discoveries of science (5) does not understand either science or poetry ( )

Perseus was most probably (1) a scientist (2) a legendary hero (3) an early poet (4) a horrible creature (5) a minor god ( )

This passage is chiefly developed by means of (1) examples (2) cause and effect (3) narration (4) definition (5) anecdotes .....( )

e. Observe the dilemma of the fungus: it is a plant, but it possesses no chlorophyl. While all other plants can put the sun's energy to work for them combining the nutrients of ground and air into body structure, the chlorophyll-less fungus must look elsewhere for an energy source. It finds it in those other plants which, having received their en-

The title below that best expresses the ideas of this passage is:
1 Life without chlorophyl
2 The source of rot and decay
3 The harmful qualities of fungi
4 The strange world of the fungus

ergy free from the sun, relinquish it at some point in their cycle either to other animals (like us humans) or to fungi.

In this search for energy the fungus has become the earth's major source of rot and decay. Wherever you see mold forming on a piece of bread, or a pile of leaves turning to compost, or a blown-down tree becoming pulp on the ground, you are watching a fungus eating. Without fungus action the earth would be piled high with the dead plant life of past centuries. In fact certain plants which contain resins that are toxic to fungi will last indefinitely; specimens of the redwood, for instance, can still be found resting on the forest floor centuries after having been blown down.

5 Utilization of the sun's energy .....( )

The statement ". . . you are watching a fungus eating" is best described as (1)figurative (2)ironical (3)parenthetical (4)joking (5)contradictory .....( )

The author implies that fungi (1)are responsible for all the world's rot and decay (2)cannot live completely apart from other plants (3)attack plants in order to kill them (4)are poisonous to resin-producing plants (5)can survive indefinitely under favorable conditions .....( )

The author uses the word "dilemma" to indicate that (1)the fungus is both helpful and harmful in its effects (2)no one really understands how a fungus lives (3)fungi are not really plants (4)the function of chlorophyl in producing energy is a puzzle to scientists (5)the fungus seems to have its own biological laws ....( )

4. Answer both *a* and *b*:

a. Choose *five* only of the following, and in the space provided write the *number* of the expression that best completes the statement or answers the question. [5]

(1) The Pulitzer Prize is an award for outstanding achievement in (1)science (2)journalism (3)television performance (4)radio acting ..... (1).....

(2) Which magazine is devoted to travel? (1)*New York State Conservationist* (2)*Field and Stream* (3)*Foreign Affairs* (4)*Holiday* ..... (2).....

(3) A sentence in a sales letter reads, "Italian movie star Maria Bella says that she keeps her skin smooth and glowing by frequent use of our product. If you use this preparation, your skin will glow as Miss Bella's does." This sentence uses the propaganda device known as (1)"card stacking" (2)the testimonial (3)the band wagon (4)the straw man ..... (3).....

(4) Which word has the largest number of meanings? (1)foot (2)acre (3)triangle (4)hypotenuse (4).....

(5) In the library call number $\frac{620}{S23}$, the *S* indicates the (1)subject of the book (2)first letter of the title (3)first letter of the author's last name (4)identification letter of the bookshelf ..... (5).....

(6) In good parliamentary practice, if a member feels that his rights are being violated, he may (1)request an adjournment (2)appeal to the sergeant-at-arms (3)rise to a point of order (4)call for a division of the house ..... (6).....

b. In each of the following sentences that is incorrect, underline the word or expression that is incorrectly used and indicate your correction in the space provided. If you consider a sentence to be correct as it stands, place a *C* in the space provided. Do not change any correct part of a sentence. [5]

(1) She is more capable than any other girl in the office. (1).....

(2) At the picnic the young children behaved very good. (2).....

(3) I resolved to go irregardless of the consequences. (3).....

(4) The new movie has a number of actors which have been famous on Broadway. (4).....

(5) I am certain that those books are not our's. (5).....

5. Answer *a* or *b* or *c*: [20]

a. Among the purposes of a writer is to call forth a reaction from a reader. This reaction may take the form of agreement, disagreement, or identification with a mood or an emotion. From the poems and essays you have read, choose a total of *four* selections (including at least *one* poem and *one* essay). In each case, show by specific references to the selection that you reacted to its idea, mood, or emotion in *one* of the ways mentioned above. Give titles and authors.

b. The theme (underlying idea) of a novel or full-length play may concern itself with a basic characteristic of man or with a problem of society. From the novels and full-length plays you have read, choose a total of *two* books, each of which has a theme of either kind mentioned above. In each case, make clear what the theme is and show by definite references that the book develops the theme you have indicated. Give titles and authors.

c. Each of the statements or questions below involves a literary reference. Choose 20 only and on the line at the right of each of the 20 statements or questions write the *number* of the word or phrase that correctly completes the statement or answers the question.

1. After Molly Farren's death, the only person who could betray Godfrey Cass was (1)Mr. Bryce (2)Mr. Macey (3)Mr. Tookey (4)Dunstan Cass ..... 1.....

2. *Carry On, Mr. Bowditch* concerns the experiences of a young (1)college professor (2)naval officer (3)lawyer (4)minister 2.....

3. The father of Elizabeth Barrett Browning is best described as (1)ambitious (2)insincere (3)indecisive (4)tyrannical 3.....

4. Martin Arrowsmith finally found his life work in the field of (1)general practice (2)pediatrics (3)radiology (4)research 4.....

5. In *Strife*, both Mr. Roberts and Mr. Anthony proved to be (1)more considerate of their followers than of themselves (2)very sympathetic to the other's cause (3)stubborn in their refusal to give in (4)willing to take their wives' advice ..... 5.....

6. In *Wuthering Heights*, which quality in Edgar Linton proved attractive to Cathy? (1)gentility (2)recklessness (3)irresponsibility (4)physical strength ..... 6.....

7. Near the end of "Footfalls," Boaz Negro feared that he had (1)revealed his son's guilt (2)lost his skill as a cobbler (3)killed an innocent man (4)insulted an important customer ..... 7.....

8. In "Ile," the chief problem confronting the Captain's wife is (1)her loneliness (2)her frail constitution (3)the intense cold (4)the mutinous crew ..... 8.....

9. The hero of the "Leatherstocking Tales" is sometimes called (1)Hawkeye (2)Quasimodo (3)Mowgli (4)Brant ..... 9.....

10. In *R. U. R.*, Helena fears that (1)she is falling in love with a robot (2)a female robot is stealing her husband's affections (3)the robots will overpower mankind (4)the robot factory is an unprofitable venture ..... 10.....

11. In "A Liberal Education," Thomas Huxley compares life to a (1)battle (2)tug of war (3)game of chess (4)Chinese puzzle ..... 11.....

12. In which ballad does a christening take place? (1)"True Thomas" (2)"Robin Hood and Little John" (3)"The Cruel Brother" (4)"King John and the Abbot of Canterbury" ..... 12.....

13. In his biography of Queen Victoria, Lytton Strachey presents her as a woman of (1)imperial greatness (2)great intellect, yet inordinate pride (3)few scruples (4)boisterousness and fun ..... 13.....

14. In the Bible, Ruth showed toward her mother-in-law a feeling of (1)hatred (2)jealousy (3)patience (4)affection 14.....

15. Which is most probably a quotation from *The Sea Around Us*? (1) The ship stirred lazily in the breeze as the captain scanned the horizon. (2)In 1956 there were over 200,000 passengers on ships bound for Europe. (3)When pirates sailed the seas, the history of the sea as we know it began. (4)Spring comes with a rhythm as the sea awakens from the long winter silence. ..... 15.....

16. Jabez Stone made a bargain with the devil because (1)he was too lazy to work (2)his wife was dissatisfied (3)he had had a series of misfortunes (4)he wanted to run for Congress 16.....

17. Janus is usually represented as having (1)two faces (2)a thousand eyes (3)winged feet (4)hair of snakes ..... 17.....

18. Which statement is true of Warburton in Maugham's story, "The Outstation"? (1)He discharged Cooper. (2)He dressed for dinner every night. (3)He committed suicide. (4)He became a native chieftain. ..... 18.....

19. In *Macbeth,* about whom did Duncan say, "He was a gentleman upon whom I built an absolute trust"? (1)Banquo (2)Malcolm (3)the thane of Cawdor (4)the thane of Fife 19.....

20. "Life must go on; I forget just why" is quoted from (1)"Ode on a Grecian Urn" (2)"Recessional" (3)"Lament" (4)"Cool Tombs" ..... 20.....

21. In *Cimarron,* one trait that *both* Yancey and Sabra possessed was (1)courage (2)patriotism (3)a liking for elegant living (4)a desire to lead the pioneers westward ..... 21.....

22. In *The Heiress,* the central character was disillusioned to discover that her fiancé was (1)a fortune hunter (2)an atheist (3)a murderer (4)a potential bigamist ..... 22.....

23. The lyric that begins

"The year's at the spring,
And day's at the morn"

ends on a note of (1)optimism (2)despair (3)cynicism (4)longing ..... 23.....

24. In "Haircut," the barber reveals himself to be a (1)practical joker (2)confirmed gossip (3)difficult employer (4)champion of the underdog ..... 24.....

25. Sydney Carton and Cyrano de Bergerac had in common (1)an ability to write beautiful poetry (2)a skill in dueling (3)an unselfish devotion to another (4)a lack of interest in their own professions ..... 25.....

26. That all men have unfulfilled potential is an important idea in (1)"Traits of Indian Character" (2)"A New Jerusalem" (3)"Elegy Written in a Country Churchyard" (4)"God's Grandeur" ..... 26.....

27. Hyman Kaplan helped himself by (1)taking a correspondence course (2)attending night school (3)acting as a tutor (4)teaching in a settlement house ..... 27.....

28. Which Shakespearean hero was betrayed by a person he regarded as a friend? (1)Macbeth (2)Romeo (3)King Henry V (4)Othello ..... 28.....

29. The Canterbury Pilgrims began their journey during the month of (1)January (2)March (3)April (4)May ..... 29.....

30. In "Grass," which quality of nature does the poet praise? (1)its silent beauty (2)its power to heal and restore (3)its fickleness and changeability (4)its uncomplaining productivity 30.....

31. For Yeats, Innisfree was a symbol of (1)man's courage in the face of danger and death (2)the achievements of human ingenuity (3)the tranquillity needed in a complex civilization (4)the irresistible force of human progress ..... 31.....

32. Which quality proved to be the undoing of Polonius? (1) greed (2) jealousy (3) curiosity (4) ambition ..... 32.....

33. In "The Man with the Hoe," the poet states that the condition of the workingman is the result of (1) his own indifference to his fate (2) the centuries of war (3) the impersonal nature of modern technology (4) the attitude of the leaders and rulers of society ..... 33.....

34. In *The Turmoil,* the chief desire of Mr. Sheridan was to train his sons to become (1) successful businessmen (2) conscientious citizens (3) wealthy farmers (4) cultured gentlemen 34.....

35. Walter Mitty's secret life included an adventure as a (1) garage mechanic (2) commander of a navy hydroplane (3) member of the Foreign Legion (4) detective ..... 35.....

36. In "God Sees the Truth, But Waits," Aksënov was falsely accused of (1) murder (2) fraud (3) treason (4) desertion 36.....

37. In "The Pacing Goose," Jess Birdwell accused his hired man of (1) stealing the goose (2) conspiring with a neighbor (3) failing to count correctly (4) presenting false testimony in court ..... 37.....

38. In which poem does the chief character criticize the younger generation for being too soft? (1) "Anne Rutledge" (2) "Reuben Bright" (3) "Bewick Finzer" (4) "Lucinda Matlock" ..... 38.....

39. At the end of "The Cask of Amontillado," Montresor was (1) unrepentant (2) fearful of discovery (3) conscience-stricken (4) disillusioned ..... 39.....

40. Horses were the only rational creatures in the land of (1) Brobdingnag (2) the Houyhnhnms (3) the Philistines (4) Titipu ..... 40.....

6. Write a composition of 250 to 300 words on one of the topics below: [30]

Solidarity in the Western Hemisphere
Developing rural areas
New York World's Fair—1964
Vanishing wildlife
Helicopters
Progress in biochemistry
Fear in our world today
The power of persuasion
America on skis
Operation hairdo
Quiet things
A gift from the past
Art goes traveling
I wish I had said that
Countdown

COMPREHENSIVE EXAMINATION IN ENGLISH

Tuesday, June 16, 1964—9:15 a.m. to 12:15 p.m., only

Answer all six questions.

Do not overlook question 6, the composition.

1. On the line at the right of *each* group below, write the *number* of the word or expression that most nearly expresses the meaning of the italicized word. [15]

a. *placid* ..... (1) apparent (2) peaceful (3) wicked (4) unusual (5) absent-minded ..... *a*.....

b. *evasive* ..... (1) emotional (2) effective (3) destructive (4) empty (5) shifty ..... *b*.....

c. *chaos* ..... (1) complete disorder (2) deep gorge (3) challenge (4) sudden attack (5) rejoicing ..... *c*.....

d. *despicable* ..... (1) insulting (2) ungrateful (3) contemptible (4) unbearable (5) jealous ..... *d*.....

e. *deride* ..... (1) question (2) ignore (3) mock (4) unseat (5) produce ..... *e*.....

f. *elude* ..... (1) gladden (2) fascinate (3) mention (4) escape (5) ignore ..... *f*.....

g. *mutable* ..... (1) colorless (2) harmful (3) uniform (4) changeable (5) invisible ..... *g*.....

h. *indicative* ..... (1) suggestive (2) curious (3) active (4) angry (5) certain ..... *h*.....

i. *levity* ..... (1) cleanness (2) tastiness (3) deadliness (4) sluggishness (5) lightness ..... *i*.....

j. *excruciating* ..... (1) disciplinary (2) screaming (3) torturing (4) offensive (5) outpouring ..... *j*.....

k. *depose* ..... (1) lay bare (2) deprive of office (3) empty (4) behead (5) blemish ..... *k*.....

l. *ostentatious* ..... (1) unruly (2) showy (3) varied (4) scandalous (5) probable ..... *l*.....

m. *conclave* ..... (1) private meeting (2) covered passage (3) solemn vow (4) curved surface (5) ornamental vase ..... *m*.....

n. *fray* ..... (1) combat (2) trickery (3) unreality (4) madness (5) freedom ..... *n*.....

o. *obsess* ..... (1) fatten (2) beset (3) make dull (4) exaggerate (5) interfere ..... *o*.....

2. In each of the following, *a* through *j*, only one of the words is misspelled. In *each* case spell correctly on the line at the right the misspelled word. [5]

a. advertising peircing recommend convertible upholstery *a*.....

b. gullible transparent survivor attendence partnership *b*.....

c. reverence bulletin tremendous syllabic idenity..... *c*.....

d. competetor medicine eligible creditable jamboree *d*.....

e. expence holly minstrel cruising feudal..... *e*.....

f. boundry municipal omission schemer brakeman..... *f*.....

g. fraudulent allergy linoleum dazzling preformance *g*.....
h. celebraty coefficient bodyguard nauseate meteorites *h*.....
i. reliability anniversary conspicous argumentative preceding ..... *i*.....
j. disciple assemblage suicidal pamplet equipment *j*.....

3. At the right of *each* of the following passages you will find one or more questions or incomplete statements about the passage. Each question or statement is followed by five words or expressions numbered 1 through 5. Select the word or expression that most satisfactorily completes *each in accordance with the meaning of the passage* and write its *number* in the parentheses. [*One credit for each correct answer.*] [20]

a. John Greenleaf Whittier was the "Quaker-Puritan" scion of Massachusetts farmers. For this frail young man, however, farm life was too tough an existence. His early interest in books and legends led him toward journalism, with poetry as a pleasant side line. He became a Quaker firebrand and agitator, the politician among abolitionists, and a gadfly to New England Congressmen during the original "Great Debate." His impassioned prose and poetry against slavery were often directed at a clergy whose acceptance of it he fought as a Quaker and a Christian.

Only after the Civil War, when emancipation had been at least nominally won, did the aging Whittier emerge as the genial, easygoing "folkbard" remembered today. Until recently the prominence given this last phase of his literary life by scholarly circles has obscured his earlier contributions to American literature and political freedom and tolerance.

The author of this passage indicates that Whittier's (1) lifetime was one of invalidism (2) nature caused him to detest farm life (3) early writings were overlooked for sime time (4) ideas are similar to Robert Frost's (5) chief desire was to lead the quiet life of the Quakers .....( )

The passage implies that Whittier showed a kind of personal courage when he (1) fought in the Civil War (2) attacked men in high places with his writings (3) worked on the family farm in spite of his dislike for farming (4) toned down his style because of his Quaker background (5) gave up poetry to write political tracts .....( )

From reading the passage, we may infer that if Whittier were alive today he would most probably take up his pen in support of (1) segregation (2) politicians (3) the United Nations (4) desegregation (5) folk literature ( )

b. Many men can be of greatest service to a company by remaining in the laboratory. A single outstanding discovery may have a far greater impact on the company's profit picture five years hence than the activities of even the most able administrator. It is simply good sense—and good

According to the passage, research workers need (1) less supervision by administrators (2) good working conditions (3) smaller budgets (4) more assistants (5) equal share in the company's profits ( )

economics—to allow qualified researchers to continue their work. Granting these men maximum freedom to explore their scientific ideas is also eminently good sense.

Some years ago, the theory was rampant that after the age of about 40 the average researcher began losing his creative spark. The chance of his making a major discovery was believed to drop off sharply. Hence, there really wasn't much point to encouraging a man of 45 or 50 to do research.

In recent years, however, this theory has fallen into wide disrepute. Companies find that many researchers continue to be highly productive throughout their careers. There is every reason to allow these men to continue their pioneering work.

Companies are also convinced that the traditional guideposts in establishing salaries are not completely valid. In former years, the size of a man's paycheck was determined primarily by such factors as the number of men he supervised or the size of his annual budget. On this basis, the researcher — however brilliant — who had perhaps one assistant and never spent much money made an extremely poor showing. Companies now realize that the two very important criteria that must also be considered are a man's actual contributions to the company and his creative potential.

In today's era of scientific manpower shortages, companies have more reason than ever to encourage scientists to do the work for which they are most qualified. They also have greater reason than ever to provide within the laboratory the environment in which the creative processes of research can be carried out most effectively.

The author implies that the administrators are (1) underpaid (2) envious of the research workers (3) well appreciated by the company (4) able to hire sufficient research workers (5) participating actively in research projects .....( )

Which factor once helped to determine the salary a research worker received? (1) his contributions to research (2) the profits made on his discovery (3) administrative considerations (4) his creativeness (5) the number of administrators.....( )

The author's purpose in writing this passage is to (1) describe a significant development in industry (2) explore scientific ideas (3) gain administrative responsibility for research workers (4) encourage further education for research workers (5) defend the company administrators .....( )

According to the passage, companies should make the most efftive use of research workers because (1) otherwise America's scientific future is in danger (2) research work is more important than any other kind of work (3) the research worker's productive period is short (4) research personnel are in short supply (5) the public needs must be satisfied .....( )

The author's tone in the passage is one of (1) fierce indignation (2) complaint (3) calm appraisal (4) sarcasm (5) unconcern....( )

Which idea is implied by the passage? (1) A company must adapt itself to the times. (2) A company's profits really are not as important as good human relations. (3) A company's annual

c. For though the terms are often confused, obscurity is not at all the same thing as unintelligibility. Obscurity is what happens when a writer undertakes a theme and method for which the reader is not sufficiently prepared. Unintelligibility is what happens when the writer undertakes a theme and method for which he himself is not sufficiently prepared.

A good creation is an enlarging experience, and the act of enlargement must require the reader to extend himself. Only the thoroughly familiar—which is to say, the already encompassed—may reasonably be expected to be immediately clear. True, the surface of a poem may seem deceptively clear, thus leading the careless reader to settle for an easy first-response as the true total. But even in work of such surface clarity as Frost's, it will be a foolish reader indeed who permits himself the illusion that one easy reading will reveal all of the poem. In this sense, indeed, there can be no great poetry without obscurity.

budget is unnecessary. (4) Men above 40 are a poor employment risk. (5) Most research workers are brilliant. .....( )

The title that best expresses the ideas of this passage is:
1 Enlarging experience
2 The cult of unintelligibility
3 The clarity of Robert Frost's poems
4 The familiar in poetry
5 The careful writer .....( )

The author defines obscurity and unintelligibility in order to (1) show his knowledge of literature (2) please the reader (3) set the stage for what follows (4) clarify his own thinking (5) defend unintelligibility .....( )

According to this selection, good poetry (1) has surface clarity (2) has figurative language (3) confuses the reader (4) requires more than one reading (5) can be appreciated only by college students .....( )

Which quality would the author of this passage expect in a poet? (1) sense of humor (2) skill in rhyming (3) use of the direct approach (4) surface clarity (5) knowledge of subject.....( )

The author of this selection implies that (1) the understanding of literature requires effort (2) most readers of literature read carelessly (3) most modern poems are unintelligible (4) obscure poems are inevitably great poems (5) familiar poems are the most popular .....( )

As used in the passage, the word "encompassed" (line 14) most nearly means (1) guided (2) expected (3) encountered (4) described (5) revised.....( )

d. History has long made a point of the fact that the magnificent flowering of ancient civilization rested upon the institution of slavery, which released opportunity at the top for the art and literature which became the glory of antiquity. In a way, the mechanization of the present-day world produces the condition of the ancient in that the enormous development of labor-saving devices and of contrivances which amplify the capacities of mankind affords the base for the leisure necessary to widespread cultural pursuits. Mechanization is the present-day slave power, with the difference that in the mechanized society there is no group of the community which does not share in the benefits of its inventions.

The title below that best expresses the ideas of this passage is:
1 Slavery in the ancient world
2 Today's community
3 Worthwhile use of leisure
4 Ancient culture
5 Modern slave power .....( )

Which factor has produced more leisure time? (1) the abolition of slavery (2) the glory of antiquity (3) the development of art and literature (4) an increase in inventions (5) the development of the community ( )

The flowering of any civilization has always depended on (1) the galley slave (2) leisure for the workingman (3) mechanical power (4) leisure for cultural pursuits (5) transportation .....( )

The author's attitude toward mechanization is one of (1) awe (2) acceptance (3) distrust (4) fear (5) devotion .....( )

4. Answer both *a* and *b*:

a. Choose *five* only of the following, and in the space provided write the number of the expression that best completes the statement or answers the question. [5]

(1) Which word connotes the most extreme reaction? (1) spectator (2) fanatic (3) adherent (4) fan ..... (1).....

(2) Which item in a newspaper contains an example of editorializing? (1) The American economy is the most productive in the world. (2) President Kennedy took office on January 20, 1961. (3) The 1964 World's Fair will be held in New York. (4) The Pirates defeated the Yankees, 11-10. ..... (2).....

(3) Critical reviews of new movies and plays are a regular weekly feature of (1) *Time* (2) *Life* (3) *The Saturday Evening Post* (4) *U.S. News and World Report*.... (3).....

(4) In writing a term paper on the subject "Strikes," one source to consult for the most recent information would be (1) New York State *Legislative Manual* (2) *New York Times Index* (3) *Current Biography* (4) *Reader's Encyclopedia* ..... (4).....

(5) Which method of voting would be most accurate for a chairman of a meeting to use if he believed the results of the voting would be close? (1) voice vote (2) standing vote (3) show of hands (4) general consent..... (5).....

(6) Dependable information concerning the number of radio stations in the United States can most readily be found in (1) *Variety* magazine (2) *Readers' Guide to Periodical Literature* (3) a dictionary (4) *The World Almanac* ..... (6).....

b. Each of the following sentences contains an italicized expression. Below each sentence are four suggested answers. Decide which answer is correct and place its *number* in the space provided. [5]

(1) The general, *with all his soldiers, was* captured. (1) Correct as is (2), with all his soldier's were (3), with all his soldiers; was (4) with all his soldiers, was ..... (1).....

(2) He is the *boy who's* poster was chosen for the contest. (1) Correct as is (2) boy, whose (3) boy whose (4) boy, who's ..... (2).....

(3) Humbled by the loss of prestige, *his plans changed.* (1) Correct as is (2) a change in his plans occurred. (3) his plans were changed. (4) he changed his plans. (3).....

(4) We were not surprised at *him loosing* his way. (1) Correct as is (2) his losing (3) him for loosing (4) his loosing ..... (4).....

(5) The prize money is to be divided *among you and I.* (1) Correct as is (2) among you and me (3) between you and me (4) between you and I ..... (5).....

5. Answer *a* or *b* or *c*: [20]

a. In literature, as in life, a woman often has a major role in a man's life. In some books she helps a man; in other books, she hinders him. From the novels and full-length plays you have read, choose a total of *two* such books (two for either kind of woman *or* one for *each* kind). In each case, by referring specifically to the book, show how a woman helps a man to achieve success or happiness, *or* hinders him. Give titles and authors.

b. In dealing directly or indirectly with such subjects as (1) war, (2) human rights, (3) national independence, (4) the search for a meaning in life, writers frequently reveal their own feelings and opinions. From the poems, essays and short stories you have read, choose a total of *four* selections. In each case, by referring specifically to the selection, show clearly the author's feeling or opinion about *one* of the subjects mentioned above. Give titles and authors.

c. Each of the statements or questions below involves a literary reference. Choose 20 only and on the line at the right of each of the 20 statements or questions write the *number* of the word or phrase that correctly completes the statement or answers the question.

1. In the Old Testament, Joseph was (1) sold by his brothers (2) disowned by his father (3) adopted by the Queen (4) betrayed by his wife ..... 1.....

2. In "The Open Window," Mr. Nuttel fled from the house because he (1) feared the dog (2) thought he was seeing ghosts (3) was late for an important engagement (4) had always had a fear of drafts..... 2.....

3. 221B Baker Street is the address of (1) Scotland Yard (2) Sherlock Holmes (3) Professor Moriarty (4) Father Brown ..... 3.....

4. In "The U.S.A. from the Air," Langewiesche stresses America's (1) confusion (2) diversity (3) independence (4) monotony ..... 4.....

5. Which is the most apt description of Ethan Frome? (1) a crag of a man, gaunt and bleak as the countryside (2) as smooth as willow bark (3) so wealthy that his money was a curse to him (4) lazy and loose, his hair a shock of red like corn in a field? ..... 5.....

6. In Arnold Bennett's "The Daily Miracle," he warns us against (1) working too hard (2) restricting our pleasures (3) not saving for the future (4) wasting time ..... 6.....

7. *This Hallowed Ground* is an account of (1) World War I (2) World War II (3) the Civil War (4) the American Revolution.... 7.....

8. In "Sixteen," at the beginning of the story the heroine wishes to impress the reader with her (1) sense of duty to her school (2) excellent relationship with her parents (3) fine scholastic record (4) knowledge of proper conduct ..... 8.....

9. Bryant's "Thanatopsis" suggests that one should approach death (1) trustingly (2) joyously (3) longingly (4) apprehensively ..... 9.....

10. In *Riders to the Sea*, those who made their living at sea are (1) members of the Coast Guard (2) fishermen (3) sailors in the British Navy (4) deep-sea divers ..... 10.....

11. Which two persons were unwilling witnesses to a murder? (1) Jody and Penny Baxter (2) Jim Hawkins and Squire Trelawney (3) Tom Sawyer and Huckleberry Finn (4) Penrod and Sam..... 11.....

12. "But screw your courage to the sticking-place" is advice given by (1) King Lear (2) Henry V (3) Iago (4) Lady Macbeth ..... 12.....

13. Rachael Carson's *Silent Spring* is about the (1) changes of the seasons in England (2) erosion of the Continental Shelf on the Atlantic seaboard (3) effects of man's war against insects (4) exploration of the bottom of the sea ..... 13.....

14. In Chekhov's "The Slanderer," the irony is that (1) Akhineyev spread the rumor himself (2) Akhineyev wasn't even married (3) Vankin didn't really see Akhineyev with the maid (4) the maid was unattractive ..... 14.....

15. Which line completes the couplet? ". . . Where ignorance is bliss," (1) "A man must live on lies." (2) "Darkness cloaks the eyes." (3) "'Tis folly to be wise." (4) "Every fool replies." ..... 15.....

16. In "The Open Boat," it was ironic that (1) there were thirteen people aboard (2) the captain was the only one with no insurance (3) most of those aboard could not swim (4) the boat was in plain sight of the shore..... 16.....

17. Keats' "Ode on a Grecian Urn" expresses the author's belief that (1) all men are basically good (2) beauty is a fleeting quality (3) truth and beauty are inseparable (4) only the art of the past is worthwhile ..... 17.....

18. In his essay "How to Please," Lord Chesterfield gave advice to (1) students (2) nobility (3) his wife (4) his son ..... 18.....

19. *The Ugly American* is based on the successes and failures of (1) American industrialists (2) United States citizens abroad (3) people in suburbia (4) a mythical United States dictator ..... 19.....

20. Gluck cast into a river a flower containing three drops of dew upon the advice of the (1) Knave of Hearts (2) Red Queen (3) Knight of the Burning Pestle (4) King of the Golden River ..... 20.....

21. In "The Leader of the People," the person most sympathetic to Grandfather was his (1) son (2) grandson (3) wife (4) daughter-in-law ..... 21.....

22. The phrase "It takes life to love Life" appears in the poem (1) "Richard Cory" (2) "Miniver Cheevy" (3) "Bewick Finzer" (4) "Lucinda Matlock" ..... 22.....

23. In *Ivanhoe*, the Black Knight proved to be (1) Prince John (2) King Richard (3) Locksley (4) Brian de Bois-Guilbert ..... 23.....

24. *A Man for all Seasons* is a play based on the life of (1) Abraham Lincoln (2) William Shakespeare (3) Oliver Cromwell (4) Sir Thomas More ..... 24.....

25. Dr. Heidegger's four friends discovered, if only for a fleeting instant, (1) Truth (2) Faith (3) Life (4) Youth ..... 25.....

26. Kreton is the name of (1) an atom-splitting machine (2) a visitor from outer space (3) a fairy prince (4) a small boy's imaginary playmate ..... 26.....

27. Which pairs a father and his son? (1) Castor and Pollux (2) Damon and Pythias (3) Daedalus and Icarus (4) Romulus and Remus ..... 27.....

28. In "The Highwayman," the robber died at the hands of (1) Tim, the ostler (2) Bess' father (3) King George's men (4) the townspeople ..... 28.....

29. At the end of *Our Town*, Emily's feeling toward George was one of (1) bitterness (2) pity (3) pride (4) admiration ..... 29.....

30. The author of "Self-Reliance" believes that (1) inconsistency is to be avoided (2) genius is often misunderstood (3) imitation has its merits (4) to some extent, ignorance is desirable ..... 30.....

31. Bottles Barton is the chief character in (1) "That's What Happened to Me" (2) "The Diving Fool" (3) "Spring over Brooklyn" (4) "The Slipover Sweater" ..... 31.....

32. What advice was given to the poet in "When I Was One-and-Twenty"? (1) "Grow old along with me" (2) "Gather ye rosebuds while ye may" (3) "But keep your fancy free" (4) "Neither a borrower nor a lender be" ..... 32.....

33. Which force in his life was Silas Lapham unable to overcome? (1) the disobedience of his sons. (2) the wastefulness of his wife (3) the social distinctions of his time (4) his contempt for social barriers ..... 33.....

34. In *Vanity Fair*, one of the main events is the battle of (1) Waterloo (2) Agincourt (3) Hastings (4) Moscow ..... 34.....

35. In "Clean Curtains," the final winner in the struggle was the (1) new neighbors (2) laundry (3) slum (4) nuns ..... 35.....

36. In *Lord Jim* by Conrad, the hero is motivated by a feeling of (1) patriotism (2) envy (3) guilt (4) haughtiness ..... 36.....

37. When Romeo arrived at Juliet's grave, he was surprised by (1) her maid (2) her father (3) Count Paris (4) two gravediggers.... 37.....

38. In Maxwell Anderson's *Elizabeth the Queen*, Essex experienced a conflict between (1) loyalty and ambition (2) loyalty to his troops and regard for his own safety (3) love and fear (4) desire for power and religious conviction ..... 38.....

39. Which group of characters appears in the same book by Dickens? (1) Bob Cratchit, Sam Weller, Jerry Cruncher (2) Joe Gargery, Abel Magwitch, Herbert Pocket (3) Mr. Fezziwig, Mr. Dick, Mr. Brownlow (4) Steerforth, Fagin, Smike ..... 39.....

40. *The Making of the President* is an account of the (1) political career of Franklin D. Roosevelt (2) elections of American Presidents since the days of George Washington (3) election of John F. Kennedy as President (4) role of the presidency in American foreign affairs ..... 40.....

6. Write a composition of 250 to 300 words on one of the topics below: **[30]**

The paradox of progress
Taxes—burden or responsibility
State (or national) parks
Industry in our area
My science project
Miracles of modern surgery
Juvenile decency
A day in New York City
Pencils
Toys today
Crosscountry camping
My part-time job
Farming as I know it
The gift of silence
Safety in the home

Kroch's & Brentano's
1.00 AS 1
Chicago • Evanston • Old Orchard
Oakbrook • Oak Park • Evergreen Plaza